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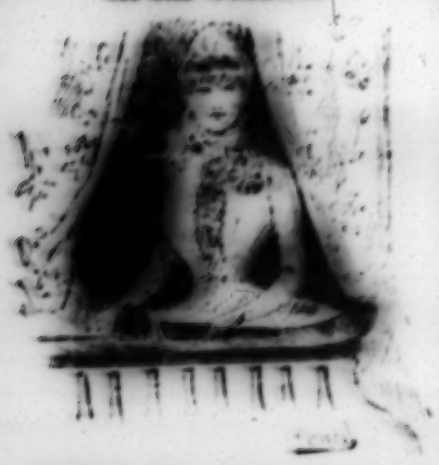

On Monday night a change of base was effected at the New Park, Messrs. Stevens and Murtha transforming their commodious house into a stock theatre. The event was signalized by the production of a play called Her Sacrifice, which was interpreted by a generally strong cast and witnessed by an interested assemblage that filled all parts of the auditorium.

Her Sacrifice is a loose adaptation of a French drama that has been in existence a good many years. In England a very good version by Charles S. Cheltnam was produced in 1869. It was called The Shadow of a Crime and can be bought for fifteen cents at French's, and is free to be represented by anybody. Why the management of the Park should have paid a round sum for a comparatively bad adaptation of the original when Cheltnam's compact, workmanlike piece could be had for nothing, passes our understanding. The Shadow of a Crime had never been done in New York, and it is an immeasurably better play than Her Sacrifice—two good reasons why the latter should never have attracted their attention. The gentlemen responsible for the latter adaption are Messrs. J. V. Pritchard and Julian Magnus. Mr. Pritchard, who is a translator employed by Henry French, put it into rough English, and Mr. Magnus smoothed off the jagged corners. But neither the hewer nor the lapidary have done themselves much credit.

The story of Her Sacrifice contains much strong dramatic material. Its chief faults are improbability, inconsistency and lack of rational motive. For merely theatrical purposes, however, it is replete with telling situations, and the emotional interest is of that thrilling nature which appeals potently to those who leave their reason at home when they visit the theatre.

Briefly, the plot runs as follows: Gabrielle Gerard is the supposed daughter of Michel, confidential steward to a wealthy invalid Marquise. Believing that the noblewoman has made a will leaving her estate to her nephew, the Count de Lery, Michel conspires with Paul De Vernon and Victor Delbarre, adventurers, to abstract the document. He visits the bedchamber of the Marquise intending to administer a dose of opium, but she awakes, cries for help and he strangles her. The murder is witnessed by the daughter Gabrielle, who, to screen her father, allows suspicion to fall upon herself. In the second act she turns up as the wife of Andre Lorraine, whom she has married under an assumed name and to whom her real identity as a suspected murderess is unknown. Her secret is discovered by De Vernon, who breaks up her happy life, and whom the husband suspects to be her lover. Andre has discovered that his wife is concealing something from him, that she is the centre of a mystery, and he accuses her of infidelity. Instead of revealing to him the true state of affairs, explaining that she is wrongfully suspected of a murder the real perpetrator of which she is screening, the wife pretends that Andre's charge is true, and he in a fit of jealous rage stabs her with a dirk. The third act is played by four men and five pistols. The pistols have the best of it. The scene is laid in the retreat of Michel Gerard, who has all along kept his hands on the will of the murdered Marquise. He is visited by De Lery and Delbarre, the former wishing to right Gabrielle and to secure the will which gives him his inheritance, and the latter having turned traitor to his fellow-conspirators. They are unable to bring Gerard to terms, arguments and a display of artillery on both sides having failed to accomplish the desired result. The party is joined by De Vernon, who also goes in for getting the will. Finally, the latter's exposure being threatened by De Lery, they agree to settle the matter by a duel. Accordingly two shots are fired, the Count is wounded, De Vernon walks off with a will which is only a copy, gensdarmes appear, and the conspirators are placed under arrest. The last act clears up misunderstandings. Gabrielle is proclaimed innocent on the discovery of the real murderer. Gerard informs her that she is not his daughter, but the child of the Marquise, the legacy of one of those early and imprudent marriages of which tragedies and romances, the women of the French nobility appear to be fond. Andre and she renew their happiness where it left off, Gerard is led away to prison, and the minor characters are more or less satisfactorily disposed.

What the thinking portion of the first night audience could not understand was, why Gabrielle screened her supposed father when she was not even accused of the crime, why she did not tell Andre the truth, and let him clear up the trouble; why characters appeared only to disappear for whole acts, why several important links in the plot were wholly missing, and why so many loose ends were left untied. There is altogether too much unfinished business in the affair. Paths are entered upon that lead nowhere, and that are not followed up. Gabrielle, in the midst of her marital infelicity, casts off her jewels and resolves to flee her husband's roof—but she doesn't. Then she makes up her mind to commit suicide—but she doesn't do that either. De Vernon has extracted from her a promise that she will not say he has had an interview with her. She breaks the promise. To what end was it given? She furthermore loses sympathy by concealing the truth from her husband and blandly telling him a lie, accusing herself of an offence far more heinous than the mere suspicion of a murder.

Judicious cutting will make the story more compact. The elimination of perplexing and superfluous talk which has no connection with the development of the story, and the addition of explanations to fill the lapses that now exist, will make Her Sacrifice a shipshape acting play. The dialogue is passably good, but the comedy element, what little there is, cannot be pronounced brilliant.

If the piece makes a genuine success, which is not unlikely as it is composed of the thrilling stuff that pleases the popular taste, it will be due to the inherent strength of the story and the effectiveness of the cast rather than to the merits of the adaptation. The company is a generally capable one, comprising a number of well-known actors. After they have worked together a while the organization formed by Mr. Stevens will compare favorably with any stock company in the city. Gabrielle was played by Kate Forsyth, who brought to the role the ability of presenting a picture of sustained emotion. The tension was trying, but Miss Forsythe stood it with fortitude. She wore several very becoming dresses, received a ridiculous quantity of Jumbo floral-pieces, and succeeded in pleasing the audience mightily. Octavia Allen as the Baroness and Louise Thorndyke as Susanne were assigned parts so small that they had no opportunity for effective acting. Addie Proctor Kunkel played an old housekeeper, Madame Doche, with an ear-cracking nasal twang. Her efforts to be funny were not successful. Lilla Vane as a volatile, slangy little woman, Victoire, who has really nothing to do with the story, displayed considerable vivacity.

Among the men the first in order of merit, although his part was of minor importance, was the new English recruit, Nelson Wheatcroft, who acted the Count De Lery. Mr. Wheatcroft was a pleasant surprise. He is handsome, self-possessed and intelligent. His voice is nicely modulated and his pronunciation is refined and agreeable. He got all there was to be got out of the character, and proved that he is capable of better things. Harold Fosberg as Delbarre gave an excellent performance, in the third act especially doing skilful work. Loudon McCormack was natural and vigorous as Paul De Vernon, the gentlemanly scamp. Robert L. Downing appeared as Andre, the artist. We had never before seen him in a modern part. We hope never to see him in one again. The young man is stagey and artificial; he has an execrable voice that seems to come from a hitherto undiscovered anatomical region; his pronunciation is as atrocious as Irving's. He has no apparent command over himself, but kicks about like a wild steer in a ten-acre lot. He plays with the passions as unconscious of their import as a child fingering the delicate works of a watch. The only points in Mr. Downing's acting which we can at all commend are earnestness and a simple desire to do something. When we first saw him, a few years ago, we thought he gave promise. But he has not advanced; he has retrograded. He is a striking example of the evil wrought by climbing the dramatic ladder too rapidly. We have noticed Mr. Downing at considerable length because he has fixed his own status at leading business, and in that capacity will endeavor to support Fanny Davenport next season.

Messrs. Downing, McCormack and Fosberg all dressed atrociously.

George Huey, as Lambert, a mercurial young painter, acted breezily and caused a good deal of laughter. F. F. Mackay assumed the part of Gerard. We knew he was going to commit a murder when he first entered, for it was written all over his make-up. Mr. Mackay erred in the direction of over-intensity. His voice, which is husky, requires careful handling; he forgot this once or twice and in lowering it for the purpose of producing a sepulchral whisper he evolved a hoarse croak that made the spectators grin.

The scenery, painted by Gaspard Maeder and J. Johnson, was sumptuous. In this respect Mr. Stevens has set out on a plane of excellence equal to the mounting of pieces at the Union Square.

The audience applauded liberally and watched the intense portions of the drama with bated breath. They liked it unquestionably so that Her Sacrifice, despite its failings, may enjoy a long career of popular favor.

* * *

No better evidence of the unchangeable admiration and affection in which Edwin Booth is held by the public of this city could be imagined than was furnished by the brilliant audience that crowded the Fourteenth Street Theatre on Monday night to welcome him back. Every seat in the house was filled, and every available niche of standing room had its occupant. On his first entrance as Hamlet our great tragedian was most enthusiastically greeted, and at frequent intervals during the evening his magnificent acting awoke bursts of spontaneous applause. After each act he was summoned two or three times before the curtain.

So much has been said and written about Mr. Booth's Hamlet, that the subject, so far as the exercise of critical judgment goes, is well-nigh exhausted. Whatever difference of opinion may exist concerning its conformance to the conventional aspect of the character, the fact remains that it is the ideal Hamlet of the modern stage, adhering to the popular interpretation of the role, and satisfying the intellectual spectator. The present generation, and probably successive generations, will measure all rival Hamlets by this one.

Mr. Booth acted with finely directed energy throughout, while here and there his performance was illumined with those electrical flashes of genius with which his audiences are familiar. His correct and lofty elocution in the famous soliloquies, his tenderness in the scenes with the Ghost, Ophelia and the Queen, his fiery intensity in the crucial play-scene, inspired the spectators with unusual enthusiasm that occasionally passed control and interrupted the action of the tragedy by outward manifestations of appreciation. It was a marvellous, a memorable impersonation—one which those present are not likely to forget.

Mr. Booth's company is in better shape than when it supported him here last Fall. It is not especially strong, but it is sufficiently adequate, and by no means so bad as it has been represented. Mr. Plympton was the Laertes. The part is quite out of his line. He is an acceptable exponent of Shakespearean lovers, but in characters requiring heroic treatment his mincing speech and manner are a disadvantage. He strove conscientiously to do the part justice, and for that he deserves credit. Plympton's graceful fencing materially assisted the star in giving picturesqueness to the tourney scene. John A. Lane was fairly good as the King; his reading, however, was often defective. Frederick Bock was not effective as the Ghost. Mr. Anderson's Polonius was a capable piece of work. Owen Fawcett fully developed the grim, grotesque humor of the Grave-Digger.

Affie Weaver was a winning Ophelia. She invested the mad scene with sweet pathos. Ida Vernon, as the Queen, acquitted herself creditably. Annie Ellsler sustained the honor of her family name in the small but difficult part of the Player Queen. The minor characters were generally well filled.

Manager Colville gave Hamlet an admirable setting. Several of the scenes were new and they materially contributed to the enjoyment of the presentation.

* * *

On Tuesday night the Fourteenth Street was crowded by a notably fashionable audience, collected to witness Edwin Booth's splendid performance of Bertuccio in The Fool's Revenge. It was followed with intense interest from beginning to end, and applauded most liberally.

Bertuccio ranks among the greatest of Booth's characterizations. It is highly dramatic, replete with wonderful transitions, and altogether forms a weirdly fascinating picture of a nature mentally as well as physically deformed. Whether lashing Manfredi's courtiers with his bitter wit, bestowing fierce paternal love upon his close-kept child, or gloating over the supposed abduction of his enemy's wife, the actor rivets the attention of the audience, and plays upon the whole gamut of their emotions. The scene with Fiordelisa was magnificently done, the bitterness of the jester and the tenderness of the father alternately outcropping. In the last act, where revenge, grief, remorse and terror follow quick upon one another, the star fairly outdid himself. The audience were strangely affected by his acting, and when, concealing his anguish beneath the antics of the fool, the wretched man pleads for admittance to the banquet-hall where his child is captive in the hands of her would-be undoers, a tremor and a sob ran over the spectators. If any proof were needed that Booth is a genius as well as a finished artist, it is supplied by this impersonation. After each act he was called out, and when the play had finished the people rose to their feet in a mass and cheered enthusiastically.

Del Aquilla, the poet, was well acted by Eben Plympton. Were this actor less nancyish in utterance and prim in pronunciation, he would deserve unqualified admiration, for he has a good deal of intelligence. Frederick Bock was bad as Manfredi, lacking both energy and purpose. Owen Fawcett's Torrelli, and D. C. Anderson's Malatesta were satisfactory. Affie Weaver played Fiordelisa prettily. Louise Eldridge made an amusing Brigitta, and Ida Vernon a statuesque Duchess. The play was very well mounted. Manager Colville's new scenery showing to advantage. The modern furniture used in the interior scenes was anachronistic.

Last night Mr. Booth appeared as Iago, D. H. Harkins supporting him as Othello. Hamlet, Merchant of Venice and The Taming of the Shrew are the other plays to be presented this week.

* * *

John Howard Payne's fine tragedy of Brutus or the Fall of Tarquin, was given by Mr. McCullough and his company at the Star on Monday night. The title of the hero, Junius Brutus, calls for a similar style of treatment as that required for Virginius, and the tragedian was quite at home in the role. He lent it robustness and dramatic expression, and his observers were carried with him from beginning to end. With the exception of a few instances the support was weak. Mr. Haworth as Titus fairly won the applause and recall he received. Addie Plunkett played Lucretia admirably, while Augusta Foster and Viola Allen divided the remaining female honors as Tullia and Tarquinia respectively. Both were called before the curtain. In fact calls were the order of the evening, the star getting three after the third act and one at the end of the performance. The mounting was fair, but the stage-management was bad. Moustaches and diamond rings worn by several of the cast did not assist in giving a classical air to the representation. The house was large.

* * *

Mr. McCullough appeared as Othello on Tuesday night. The performance was witnessed by one of the largest audiences the star has drawn during the present engagement. McCullough's Othello is a well-conceived, manfully carried out impersonation, noble in manner, forcible in speech. The scene where Iago plants the asp of jealousy in the Moor's bosom was finely acted, and was rewarded by boisterous plaudits. The representation was altogether consistent, vigorous and effective. Joseph Haworth gave the star admirable support. His Iago was one of the best we have seen. In company with Mr. McCullough, Mr. Haworth was summoned before the curtain after the third act, and again during the evening he responded to a similar summons alone. Mrs. Foster was a capital Emilia and Viola Allen made a sweet Desdemona.

Last night The Gladiator was repeated. Brutus, Virginius and Richard III. will fill out the rest of the week. Next week Irving and Terry begin an engagement that will extend until April 26. The stars will open as Benedick and Beatrice in Much Ado About Nothing.

* * *

The People's Theatre on Monday evening was filled by an audience gathered to enjoy the adventurous melodrama, The Romany Rye. The representation produced the usual number of thrills and the people vacated the house after it was over with every appearance of satisfaction.

The principal members of the long cast did excellent work. James M. Hardie invested Jack Hearne with the romantic glamor that is the chief charm of the gypsy hero. P. A. Anderson's Joe Heckett was a skilful character study. Charles W. Butler got some fun of a mechanical sort out of Boss Knivett. J. Winston Murray as Scragger and H. B. Bradley as Philip Royston were good.

Lura Lee was personated in old-fashioned melodramatic style by Gussie DeForrest. Sara Von Leer gave a spirited interpretation of Gertie Heckett. The other people belonged to the from fair to middling grade.

* * *

Tony Pastor's Theatre is attracting its full quota of patronage this week with a bill that contains the elements of variety and strength. The afterpiece is called Joe Kidd, and its local scenes enable Messrs Kelly and Murphy to present clever character sketches. Tony Pastor, the Russells and other gifted specialists filled in the earlier hours of the evening entertainingly. Preparations are making for Harry Sanderson's benefit, which promises to be a great event. Seats are being bespoken already, although the affair does not come off until April 3.

* * *

At the Fifth Avenue Confusion was revived Monday evening, and from the size of the house and the hearty enjoyment of the people composing it, we are confident that the rattling comedy will take a new lease of life and rival the record left by its original presentation in this theatre. Messrs Dixey, St. Maur and the rest acted with their accustomed vivacity, and the acting did not drag for an instant. Confusion was preceded by the pleasing comedietta, Delicate Ground, in which Lewis Morrison and Sadie Martinot did some graceful and finished acting. Manager Stetson shows his wisdom in substituting a brillant little piece of this order for the burlesque formerly used, as it serves better as a contrast to the uproarious fun of the comedy which follows.

* * *

The Madison Square company is treating the patrons of the Third Avenue Theatre to the humors of The Rajah. The opening performance on Monday evening was witnessed by a good sized assemblage, which gave every indication of enjoyment. Mr. Young's comedy is a curious composition, but it possesses many commendable features and enables a capable collection of actors to display their talents. That the production suffers little from presentation elsewhere than on the stage of the chaste little theatre that gave it birth is a strong point in its favor. H. M. Pitt as Wynot repeated the favorable impression he had before created in that part. His acting is forceful, yet subdued. He produces his effects by quiet methods that are thoroughly admirable. There is a new Buttons with the company—George Bruening, a youth who formerly travelled with a juvenile opera company. He is shorter, fatter and—if possible—funnier than his predecessor, Mr. Klein. E. M. Holland as Jekyll presents a consistent character study, Mr. Barrows is blithesome as Richard, and Hal Warren is acceptable as Job. Rillie Deaves' acting as Gladys has been already spoken of; it is as colorless as possible. Dominick Murray was very effective as Cragin, showing how much a good actor can get out of a lean part. The original scenery exhibited to advantage on the Third Avenue boards. The Rajah will be succeeded next Monday by Raymond in For Congress.

* * *

Young Mrs. Winthrop attracted a large number of people to the Grand Opera House on Monday. Bronson Howard's charming play was delightfully acted by an exceptionally good company. Edward Buckley, as the husband, played with rare sincerity and feeling and created a decidedly favorable impression. Huxton Scott, the lawyer, in the hands of William Gillette was quaintly humorous. Ada Dyas kept the house in a ripple of merriment when she was on the stage in the character of the voluble Mrs. Dick. Fannie Reeves was a nice Constance, and the other members of the cast were all that could be desired. The performance was well received throughout. Next week Pique will be done by a special company.

* * *

At Wallack's Theatre Lady Clare continues to attract the share of public notice which is the due of every good play that is capably acted. The houses are by no means uncomfortably crowded, but the average attendance is good. No other play is likely to be done here this season, unless business should unexpectedly tumble.

* * *

Harrigan and Hart will soon produce the new comedy, Tribulations, the piece being all ready for performance. Meanwhile Cordelia's Aspirations is being visited by those desirous of again enjoying the rollicking fun it contains.

* * *

At the Comedy Theatre the rough scrapes of Peck's Bad Boy and the terrorism of his family and friends may still be observed. The announcement that seats may be secured a fortnight in advance seems to indicate a longer continuance of the farce than was at first expected or intended.

* * *

Separation, which still draws large and delighted houses, will remain the attraction at the Union Square until the close of the regular season, April 5. Then Mr. Cazauran's drama, The Fatal Letter, which is claimed to be an original work, and therefore one that will occasion more than ordinary interest, is to have production. When that has run its course, Mr. and Mrs. Rankin will appear here in Gabriel Conroy, that play having been rewritten and vastly improved since its original representation in this city.

* * *

Alpine Roses will go on blooming at the Madison Square until Lent is finished. May Blossom is in shape for production. It will be brought out toward the end of next month.

The Musical Mirror.

The Huguenots was sung at the Metropolitan Wednesday night of last week, and the magnificent cast, including Sembrich, Nilsson, Scalchi, Campanini and other notable artists, created a genuine furore. Although the price of seats was advanced for this occasion, the immense auditorium was packed. The principals all achieved distinct triumphs and the enthusiasm during the evening was tremendous. The performance was the most triumphant of the season.

On Friday Le Prophete was given to another large gathering. Meyerbeer's grand music was finely rendered. Scalchi as Fides scored a hit; the others aided efficiently. The mounting was adequate.

Monday night Sembrich sang Rosina in Il Barbiere, assisted by Capoul as Almaviva, and Del Puente as Figaro, and Mme. Lablache as Berta. The representation passed off smoothly, and the audience seemed to thoroughly enjoy it.

Last night The Huguenots was repeated. Roberto will be done on Friday.

* * *

Orpheus and Eurydice, with the original cast, was given at Niblo's to a large audience, Monday night. Digby Bell was warmly welcomed as Jupiter, and E. S. Grant did Pluto satisfactorily. Harry Pepper and George Bonfacr, Jr., were also favorably received. Laura Joyce-Bell reappeared, as charming as ever, as Diana, and Ida Mulle, Augusta Roche, Pauline Hall and Billie Barlow repeated the successes with which they previously met up town. The scenery showed well on the commodious stage of this theatre, and the performance gratified those present. The attraction will remain only this week. J. K. Emmet beginning an engagement here next Monday. He will be succeeded by the Lights o' London.

* * *

The Merry War still draws potently at the Casino. The Grand Concert at this house Sunday night was a success.

* * *

La Vie is in better shape now at the Lyceum than on the opening night, and people—that is, people around the theatre—predict for it a prosperous run.

The Giddy Gusher

A simple ballad has made us acquainted with a simple girl whose "face was her fortune, sir, she said," and in studying the noble countenance of noble man I think I discern capital for all the avocations ever pursued by mortals.

With the sweetness of John McCullough's smile I'd open a candy shop and would knock out Hoyler.

I'd take the top of Billy Conner and start a chapter of Franciscan monks.

With one wind instrument and Ben Maginley's frontispiece I'd go on the road as a circus.

With Lord Mandeville I'd found a hospital on cutaneous diseases.

I'd take Pat Sharkey's quiet face, subdued air and anxious eyes and go out nursing the sick and taking care of some one I loved.

I'd print maps of the Pan Handle Railroad, with all its connections, off P. T. Barnum's face.

I'd go to work manufacturing rubber hose on the gutta-percha length and strength of Bergh's.

I'd take Mr. Evarts over on Avenue A and open a tripe shop with him.

I'd take the immaculate purity and perennial polish off my friend Tillotson, hire a basement and start a Troy laundry.

I'd run a Herring safe into the lobby of the Union Square and with the beguiling countenance of Jim Collier go into the banking business.

I'd start a camp-meeting of forty-parson power on the prayerful resources of F. F. Mackay's countenance.

If I had the determined mug of Dr. Cleaver, instead of occupying a pulpit next Sunday I'd take a clothesline, a few stakes, and have a prize-fight over in Hoboken.

With the festive features of my dear friend Shanks I'd open a sample room—fruit in front and rum in the rear.

On the sulphurous exhalations of Cazauran's eyes I'd go to manufacturing lucifer matches. Light only on the box.

I'd go to putting stained-glass windows into churches on the upturned fervor of Osmond Tearle's optics.

And I'd go to building yeast cakes if I could utilize the state of eternal fussiness and fermentation of Max Freeman.

If I had Jack Studley's bass voice, I'd advertise to furnish subterranean passages; and with Carleton's metallic top notes, fire-escapes and lightning-rods would occupy my attention.

And I'd start for the North Pole with Fred Leslie, knowing I couldn't carry on business with him in safety anywhere this side of it.

* * *

Other men on the stage have their circle of adorers in the circle of my acquaintance. To mention the name of Mantell is to load the air with a stream of fluttering fragrance as those crushed flowers open their valves.

To speak of the pallid elegance of Barrymore's handsome face, is to vex my spirit, listening to rabid admiration and vain request, for Maurice it seems is irresponsive.

But to mention Leslie is to be suddenly aware I am in danger. As far as I can learn, a joint-stock company is being formed to issue shares in Fred, and long before he can declare a dividend the stockholders will have devoured their capital. Therefore do I dissemble, and speak of him carelessly, less some excitable blonde or passionate brunette scalp me and drive me into the retirement of a wig. But when he gets out of the country, my opportunity will occur. In the meantime, *mes amis*—make the most of yours.

* * *

It was in a Broadway car the other day when a lady fainted, and her companion asked me to please speak to the gentleman on the forward platform, as he looked like a physician. Who was it but Jack Ryley, and when I said he ministered to the mind diseased and not the body, and knew more of the Admiral and Bunthorne than of Calomel and Buckthorne, a sympathizing passenger told me the most eminent surgeon in Harlem was on the rear, and I rushed out and brought in Harry Edwards.

* * *

I remember going to a funeral at the Park Street Church in Boston with George Fox, and we went tramping down the aisle, and the assemblage rose as they caught on to his theological mug. They were sure it was the minister preceding the corpse till they saw me in the rear, when they sat "down with a sickening thud."

* * *

I've told you before of the pious old lady who has the honor of being a Connecticutter and an aunt of mine, and who entertains a holy horror of actors, and fumigates me before she lets me over the doorstep, on account of my levity and connection with profane players. In the horse-hair mounted, brass-nailed "spare-room" of her moral establishment I found a bust of Edwin Booth—the one as Hamlet with head bowed and a chaplet of laurel leaves on his religious brow. She mounted this on a pedestal, and worked I. H. S. on the velvet lambrequin that covered it, without noticing the legend. I expressed astonishment at her giving such an honorable position to the bust of an actor.

"An actor!" screamed Aunt Maria. "I wouldn't have an actor in my house on a bust or on anything else."

Then I explained, and she was horrified; and she explained, and I was horrified. For six months Edwin with his laurel wreath had enjoyed the worship of a score of pious old ladies.

* * *

Aunt Maria came down to New York, and I toted her round showing her the sights. On one block in Broadway I pointed her out the Rev. Dr. Rylance, the Rev. Dr. Ormiston, Dr. Newman and Robert Collyer. You can never imagine the reverential gaze she bent on Ed. Stokes, Charley Ransom, John Duff and Mike Murray. After burning incense before Edwin Booth the rest came easy. The white satin head of Stokes impressed her very favorably, and she describes "Dr. Rylance" as a beautiful man with the love of the Lord imprinted on his face, and hair prematurely grey from laboring in the vineyard. Of Mike Murray she is equally enthusiastic. "I've heard he is a powerful preacher," said she, "and as mighty in wrestling with evil as the angel who troubled the pool."

"Right you are," returned I; "he and Cridge stir the pools here at all the Spring and Fall meetings."

"And Dr. Newman is a nice man, too, though he has enemies," mused Maria as she contemplated Charles Ransom. "But what does it matter? We shall all soon pass Jordan's stormy banks, and then earthly dissensions will forever cease."

The old girl struck it every time. Ransom knows as much of stormy banks as any man on the wing, but when she discovered Dr. Ormiston standing on the steps of the White Elephant she came back to me very much troubled; but as I pointed out all the stained-glass-windowed bar-rooms on Broadway as Wesleyan chapels and Dutch Reformed churches, and showed her Daly's, where the Rev. Dr. Duff Ormiston preached, she calmed and went home with more religious intelligence in her columns than the *Herald* has on its forty-fifth page of a Sunday.

* * *

But if the religious people err in their knowledge of the actor folks, the actor folks occasionally strike a snag in their tours among the religious people. In the Little Church Around the Corner Dr. Houghton has each side the chancel windows two highly-colored paintings representing the old law-giver and his side partner. A quantity of crimson drapery is cheerfully disposed on the form of the party on the right hand. At a funeral the other day a pillar obstructed the view of two ladies sitting in front of me. One of them bobbed this side and that, and finally in an earnest whisper asked her companion if she could make out whose "portrait that picture of Othello was—was it Forrest or Ed. Davenport?" Finally she asked me.

"The art gallery of Dr. Houghton's church is very complete and the theatrical profession has got a strong hold there, but Othello hasn't got in as an altar piece quite yet," said I. "It looks to me like Judge Hilton showing some red flannel to a country buyer, and was probably taken before he quitted the dry goods business."

"What an awful woman!" said the art patron who discovered Othello, and I felt hurt.

* * *

Almost as much as I did on Friday night, when a rude man broke up a sensation I was enjoying up at the Metropolitan. The gallant Abbey, knowing just what will please your Gusher, puts her plump up under the fourth box from the stage on the south side. And night after night, when Nilsson and Sembrich and that noisy Scalchi will let me, I listen to the latest scanmag in the upper suckles. On Friday, just as Miss Bareback was describing to Tidney Peaknuckle how Lady Clavicle—who was over in old Sternum's box—had kicked an opera hat off its peg in the ante-room behind 'em, and Tidney said he could hold a hat so high she couldn't kick it, and Miss Bareback said she didn't believe it, and Pussy Bangles said she didn't believe it. And then Tidney said a good deal depended on the hat, whether it was a Dunlap or a Knox. And Bareback, said Clavicle, just Knox all the hats; and then we all laughed and had such a good time, though we did have to speak pretty loud, for those opera singers continued their noise on the stage. Still, we were enjoying ourselves and the developments of high kicking, when a rude man rose, and right in the aisle, without the least regard for the upper suckles, asked "if those people in the boxes would be silent and allow the opera to be heard."

To be sure, the sentiment was very much applauded, and the successful author retired amid general hand-clapping; but still I did want to hear more of the high kicking of Lady Clavicle.

* * *

In one of the private rooms of Delmonico's, not many evenings ago, the hum of voices and peals of laughter, and the sharp ring of something frequently striking a metallic substance, greeted my ears from an adjoining apartment. One waiter was desperately interested in the performance going on, and a friendly compatriot, who was attending to the adjoining supper party, kindly left the door open of that room, that one waiter might look in. Deserted by this man so frequently, I started to the door to see what it was that so interested him. There stood a half dozen of the plate-bearing brigade, stealing peeps into the next room, where some of the highest-toned swell people in New York were dining. One gentleman held a silver salver, and three magnificently dressed ladies were holding back their skirts and striking it with the toes of their boots. Each time the silver charger was held a little higher, and each time the human charger kicked a little higher.

* * *

Therefore, knowing that high kicking was introduced into the higher circles, I wanted to hear of the latest triumphs there, and that rude Mr. Root interfered. But I presume I shall hear all about it this week, when I go to the opera Wednesday to study comparative anatomy, hear scandal—with occasionally a little music—when the box people will let it reach the ears of your

GIDDY GUSHER.

Professional Doings.

—Doré Davidson's make-up as Jagon in The Stranglers of Paris is extremely effective, as will be seen by the above picture of the actor in that character. His interpretation is admitted to be the best of the several which have been given.

—Ed E. Rice is in Chicago.

—Frank W. Paul is in advance of M. B. Curtis.

—Gus Pennoyer, Jr., is in advance of Haverly's Mastadons.

—Lee Harrison has gone on the road with Princess Ida No. 1.

—Melodrama chiefly will be played at the People's next season.

—Fred Marsden has just completed his new play for Annie Pixley.

—Little All-Right is in hospital from injuries received while rehearsing.

—Charles Frohman left town on Saturday for his usual tour West and South.

—Maggie Arlington has been engaged by the Bijou management for La Vie.

—Comic opera will be the bill of fare at Duff's Theatre during the Summer.

—Carrie Godfrey, of the Philadelphia Falka company, has made a flattering hit.

—Madame Lablache will retire from the operatic stage at the end of the season.

—Bonnie Runnells and wife have been engaged by E. E. Rice for the Surprise Party in Pop.

—The Josephine Reiley combination closed a fairly successful season at Chattanooga the 25th.

—Henry Hanscombe has been appointed stage manager of the William Stafford company.

—The managers of The Devil's Auction have secured the right to play The Black Crook.

—The Meteors combination leave for San Francisco April 14, where they will play three months.

—Sidney Woollett is giving readings on Tuesday afternoons at the University Club Theatre.

—Frank Smith has left the Kiralfys' combination.

—Hyde and Behman will shortly enlarge the stage of their Brooklyn theatre by reversing its position.

—Frank Roche is lying ill with pneumonia and a broken leg at his residence on Twentieth street.

—The Mechanical Theatrical Beneficial Society have opened branches in Boston and Philadelphia.

—The Théo boom has begun. A large quantity of her portraits have arrived and are offered for sale.

—Addie Piunkett, formerly with Lawrence Barrett, is doing good work in John McCullough's company.

—On Monday the seats for Orpheus and Eurydice at Niblo's were entirely sold out for Wednesday night.

—William Foster, of the Confusion company, has gone on a tour as treasurer of No. 1 Princess Ida company.

—Harry Miner does not own The Silver King, B company, exclusively. A and C companies are his entirely.

—Harry M. Markham goes to England in April to star in Frank Frayne's play called Mardo. He will remain abroad one year.

—Frank Heywood assisted by two other agents, will do the advance work of the Helen Bancroft company.

—Manager Henderson's daughter Henrietta, under the name of Retta Henderson, has appeared in The Forge Master with success.

—Harriet Webb, the dramatic reader, leaves New York for the West Indies on April 11 for a professional tour. James Gall will manage the trip.

—Harry Sanderson's benefit at Tony Pastor's on the 3d of April will be an enjoyable affair. The best specialty artists have volunteered.

—The business premises and stores of Albert Eaves, the costumer, on East Twelfth street, were nearly destroyed by fire on Saturday night.

—The Frohmans' London theatre will be called the Royal Holborn instead of the International. The Callender Minstrels will open there in June.

—The New York Opera company managers are forming a third company. It will present The Mascotte, Olivette, etc., for a season in New Orleans.

—Harry Weed will give up The Power of Money next season and put a comedy on the road. Mr. Weed is a plucky manager and deserves success.

—Mathilde Denison, a Baltimore society lady, will be a member of the Madison Square stock company next season, the contract having been signed.

—A Fun on the Bristol company, composed of members of the two disbanded companies, will tour the large cities and the watering-places this Summer.

—On Monday night, in Brooklyn, four of the principal members of the cast of D. A. M. were ill, viz: Joseph Frankau, Leonard Grover, Jr., Laura Don and Elsie Moore.

—The committee of the Actors' Fund Benefit are still busy with Benefit arrangements. Letters are being received every day from out-of-town managers offering assistance.

—Frank I. Frayne, Tessie Deagle and J. J. Coleman sailed for Liverpool last week. Frayne opens there next Monday at the Rotunda in a new drama called Hagar.

—At the next Sunday concert at the Casino the works of the French school of composers will be rendered. Ovide Musin will appear for the last time. Teresa Carreno will also appear.

—Sydney Rosenfeld's new topical song, called "It's All a Matter of Taste," will be sung in the comedy, Between Two Fires, which John P. Smith's company will shortly take on the road.

—F. D. Bunce is now settled at the Madison Square, arranging for the opening of the Frohman Brothers' new offices at 44 West Twenty-third street. W. C. Cubitt will also be transferred to the new firm.

—The stage for the Excelsior Festival in Louisville is being erected in the Music Hall, which seats six thousand people. The ballet will number one hundred, and three hundred people will participate.

—Blanche Coselli replaced Kate Davis as Christine in La Vie on Monday night. The rehearsals are still kept going, and a great many changes are being made in the cast. The attendance is increasing.

—The Confusion company, it is said, will break up after next week. All the attachés at the Fifth Avenue have been notified that the season will then close; but in all probability a burlesque will follow Confusion.

—Harold Fosberg is now playing in Her Sacrifice at the New Park. He goes from there, on April 14, to appear in the new play at the Union Square, winding up in Chicago in Frank Mayo's play of Nordeck on May 26.

—Edwin Browne and his concert company opened their tour of the West Indies at Kingston on Feb. 23, meeting with success. His country tour began on March 5 in Linstead, and he has dates up to the middle of April, playing all the principal towns on the island.

—Phil. H. Irving writes that there is no person connected with the management of Draper's Uncle Tom company except C. Draper and himself. A man calling himself the agent of this party is said to have attempted to beat Western hotel-keepers. He is an impostor.

—Mrs. Charles Edmunds, now with the Langtry company, is reported to be meeting with flattering success. Her husband, Charles Edmunds, leading man with Barney McAuley, is winning favor as Hotspur in Merry Wives of Windsor, Simon Briggs in Messenger from Jarvis Section and Archibald Goslin in The Jerseyman.

—C. R. Gardiner, manager of Only a Woman's Heart and proprietor of Only a Farmer's Daughter, bought three fine spans of horses in Pontiac, Mich., last week and sent them to his country-place at Stamford. He will keep one team and sell the others, which are respectively valued at $1,200 and $1,000. The horses he retains he says are fast and handsome and he will not dispose of them at any price.

—The roof-garden at the Casino is being prepared for use. A large fountain will be erected in the centre, and flowers, exotics and rare plants will lend a relief to the stationary decorations of the place. The garden will be ready in a couple of weeks. A suit was brought against the management by an adjoining owner to compel the removal of a projection of the building, and was decided in the Casino's favor.

—During the past week, in Philadelphia, some over-sensitive people objected to a line spoken in Falka by Alfred Klein, in which the words "Holy Father" are used. Manager McCaull explained that no offence was intended, as the words are addressed to a pelican. Speaking to a MIRROR man yesterday, he said: "Nothing would be allowed in any piece under my management which would wound the religious feelings of any person, and when I explained the real meaning of the expression, it was satisfactory to those who objected."

—The result of the arrest of Manager Martin, who brought the German Lilliputian Opera troupe company to this country, has been the virtual break-up of the miniature combination. It is probable that other persons will undertake their management, upon terms which will be more just to the little artists. They were to have appeared at the Eighth Street Theatre in a short time, but Martin has broken his contract. During their performances at the Thalia they were not allowed to speak to any one, being fined $5 if they were caught. The highest salary any of them received was $6 a month and board.

—The rebuilding of the new Standard Theatre will begin on Monday next. William Henderson, the former lessee, informed a MIRROR reporter that he had arranged to take the management for the remainder of its lease, and would next season run comic opera. Mr. Henderson says that his wife's play, Claire and the Forge Master, will be played on the road April 14, playing then at the Third Avenue Theatre.

Amateur Notes.

The Academy of Music was filled on March 19 with the friends of the Mimosa Society, who witnessed a capital performance of The Pride of the Market. A. P. Vredenburg, as the Chevalier, played with vigor and dignity. He has a fine stage presence and a melodious voice. The ladies of W. A. Clarke to deserving of high praise, and would have been still more worthy with a less absurd and effeminate costume. Mr. Hennessee as Du Vray and Mr. Lamb as the Baron acquitted themselves capably. Mr. Wilkinson's Marquis was cleverly drawn. Mr. Barton forces well, but should carry himself more evenly. Ellis P. Otis as Marion earned the favor with which she met. Her performance would do credit to a professional. Miss Ward was also well received. She has repose and a very fair idea of acting, but should first herself of an artificiality in order to be thoroughly acceptable. Jennie L. Boyd, who seems to be in demand by all of the societies, made the most of a not important part. Messrs. Forgus, Barton and Wilkins were satisfactory in the other characters.

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The Amaranth met with but indifferent success at the Brooklyn Academy on Monday evening. The Governor is a comedy which depends for effect entirely on its rapid action and the smoothness of its dialogue and situations. These attributes the Amaranth did not bring to the performance; there was a constant unfamiliarity with the words of the author. A number of the lulls were undoubtedly caused by a too officious prompter, who offered aid to the players at the most inopportune moments, and whether they required assistance or not. There were some really bright attempts among a number of the cast, which were wasted on account of their lamentable surroundings. These defects could have been remedied by more frequent rehearsals and more preparation. W. Philps Maclarlane was very acceptable as the boatman. G. E. Barnett played with finish and ease. Messrs Munn and Bowne were fairly good as the young lovers. Charles Wren as the cabman, and Mr. Smithson as Gouguy were capital. Mrs. Ferris, in a poor part, was painstaking. The Barbara of Annie Lacey was praiseworthy. Julia C. Reid was composed and unruffled amid all of the trying complications. Romeo and Juliet will be soon be produced. A feature of the evening was the introduction for the first time of an orchestra of amateur musicians, who played with judgment and ability.

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All on a Summer's Day, a comic opera in two acts, by R. H. Warner, words by H. G. Paine, was produced by the Greenwich on March 21, to an audience which filled the Lexington Avenue Opera House to overflowing. The Greenwich is the only society in this city which adheres exclusively to musical entertainments, and it has succeeded in obtaining some excellent talent. Mrs. Emma Henry Thomas, as the Ace of Hearts, acted well, and displayed a clear, resonant soprano voice, which she used to advantage. Ella Cravens, as the Queen, sang her several numbers in fine style, and responded to numerous encores. The comic honors were held by J. William Macy, who created a constant merriment whenever occasion offered. Messrs. Dalrymple, Black, Staggs and Hatfield also deserve mention. The chorus, in which there were some very good voices, sang their music in good time. The Chimes of Normandy is in rehearsal for April 23.

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At Carll's Opera House, New Haven, on March 21 and 22, the Yale students gave an entertainment for the benefit of the University Navy. The somewhat long programme comprised a minstrel show, banjo-playing, clog-dancing, and a travesty on The Banker's Daughter. It is enough to say of the minstrels that they were the Yale Glee Club in burnt cork. C. M. Hinkle as end-man deserves the highest praise for his facial expression and lively singing. The afterpiece was got up under the supervision of James C. Scanlon, of Rice's Opera company, to whom was due a great part of the success achieved. C. M. Walker and I. M. Dawson, the hero and heroine, carried off the honors of the play, and showed thoroughly good acting. N. J. Williams made a very easy and natural French Count. C. T. Mathews gave a graceful impersonation of Mrs. Brown. W. H. Hyndman reminded one of Fortescue in size and acting. S. W. Hopkins made a funny critic. C. W. Copeland as Old Brown was excellent. The other parts were creditably done.

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The Amateur League Society did good work on Tuesday evening. Charms, a four-act drama, was presented to a large audience. Mr. Walter W. Savage was eminently satisfactory as Philip Frere and B. R. Thornborton acted well as Captain Rookers. Mr. Dalrymple as the adventurous Count made a polished villain. J. G. Halsted gave a capital rendition of the clergymen. John Hatfield was ill at ease and Mr. Lee overdid a foppish individual called Mr. Rose. Hattie Nellin gave an effective impersonation of the Marchesa, and the other ladies discharged their duties commendably. Much of the success of the League is due to the energy and good judgment of their business manager, G. S. Whitson. Damon and Pythias is in rehearsal along with other plays.

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The Streets of New York will soon be given by the Mistletoe.

The Yorick will present A Father's Curse at the Lexington Avenue Opera House, April 25.

The Garrick will give a performance on March 28 at the Lexington Avenue.

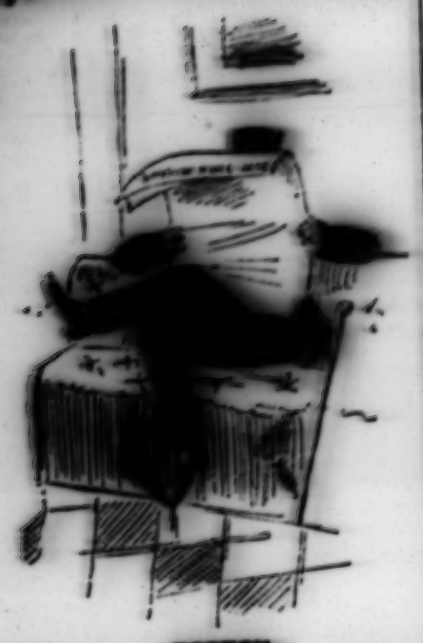
Hernani will be produced by the Hasty Pudding Club at the University Club Theatre on April 3 and 4, in aid of the Harvard University Boat Association.

Richard III. will be repeated next month by the Amateur League.

Members of the Gilbert go to New Haven on April 5 to do Married Life, and will be the guests of the New Haven Yacht Club.

Rehearsals of Led Astray will begin next week. A strong cast has been secured, consisting of representatives of the Mistletoe, Mimosa, Gilbert, Amaranth and Amateur League societies.

PROVINCIAL.



BOSTON.

The Silver King was brought out in fine style at the Boston Theatre, 17th, to a large house. The play itself is a strong one, at times, rather picturesque work, melodramatic for the most part, the only really weak scene in its entire being at the den on the wharf, where Denver would have been killed if he had had any proof of anything, which he did not have. William Redmond's presentation of Wilfred Denver was careful, painstaking and highly successful, being the best characterization he has been seen in here since his first season in Michael Strogoff. D. J. Maguinnis as the old servant, Jailes, was powerful and made a pronounced success, especially in the parts calling for the most tender feeling and delicate reserve. The Spider of Fraser Coulter was well conceived and acted, and the Sam Baxter of Charles Kent afforded that gentleman a good chance to show the mettle he has in reserve. Mrs. Barry made a beautiful character of Nellie Denver—very womanly and very charming. A special word must be devoted to little May Gorman's presentation of the character of Cissy, and the general verdict of a splendid cast must be rendered. After the first night, when a vast concourse of people were in attendance, the audiences were not so good as had been anticipated, as the nights were stormy, until Saturday, when a packed house was in attendance. The settings were appropriate and on a liberal scale. The play will continue until further notice.

The Hanlons did a fair business during the week with Le Voyage en Suisse. The entertainment is too well known to require description or comment. Modjeska follows, opening with Nadjeeda, which she repeats Wednesday afternoon and Thursday and following with Camille Tuesday, As You Like It Wednesday, Cymbeline Friday, and Twelfth Night Saturday afternoon.

John T. Raymond appeared during the week as the Major in In Paradise, and his study of the Southern character is a careful one, and enables him to make a great deal of consistent and genuine fun. His second week will be devoted to For Congress.

At the Bijou Theatre, A Trip to Africa continues to crowded houses, and Manager Tyler's jovial face is growing more rotund than ever, while all the attaches seem to catch the good-natured spirit as though it were an infection.

Princess Ida had a good house Saturday night at the Boston Museum, for its last performance, and I sat through its representation again, with an increased respect for its charming music.

Joseph Murphy did an immense business with Kerry Gow. Baker and Farron follow in Chris and Lena. Variety and specialty at the Boylston Museum. The Boston Encampment Minstrels at the Windsor Theatre.

Items: Walter W. Swansbourne, last season a violinist in the Symphony Orchestra, and the two previous seasons with Colonel Mapleson's orchestra, will return to Cambridge, England, on Thursday. He was serenaded on Friday by several members of the orchestra.—Fred Stinson is at the Adams House.—Manager R. M. Field, of the Boston Museum, will Summer at Swampscott.—Mary Mayer, Lawrence Barrett's mother, died last week.—Eben Oliver, the veteran doorkeeper of the Boston Museum, is laid up at home from an injury received by falling on the marble steps of the Museum. Marble is a hard thing to fall on, as several besides Mr. Oliver can testify.—The success of the Wagner festival of April 14 to 17 is assured, the sale of season tickets having been very large. There will be a chorus of sixty voices and an orchestra of one hundred and forty-seven instruments.—Manager Henry E. Abbey announces a concert at Music Hall 27th, with Sembrich, Scaichi, Campanini, Kaschmann and others.—The Boston Theatrical Mechanics' Association benefit for Thursday afternoon, 27th, promises to be a rouser.—John Braham, the leader of the orchestra at the Bijou Theatre, will have a benefit late in April.—Excelsior, the great ballet attraction.—Jalma had such a success that its author, Charles Gayler, has written another spectacular piece entitled The Seven Ravens, which will be produced at the Boston Theatre next season.—This is probably Geraldine Ulmar's last season on the stage. Her engagement is announced, and her marriage will take place soon. The prospective bridegroom is Robert L. Ide, a wealthy young man, well known in Boston society.—Modjeska is at the Vendome.—John T. Raymond is at the Adams House, and Theodore J. Tooth is at the Parker House.—Luigi D. Ventura, formerly with Salvini and Rossi, and now a successful teacher of Italian here, will give an Italian reading at Chickering Hall April 7, under the auspices of the ladies of his Italian class, at which he will render Alfieri's tragedy of Saul, in which he has had the advantage of seeing Salvini a number of times.—The *Gazette* announces that Manager John B. Schoeffel, of the Park Theatre, and Agnes Booth, will be married in June.—Charles D. Blake and Charles F. Pidgin are at work on a dramatic and musical novelty, which is said to be out of the usual run of operatic pieces, and both of them (poor wretches) will be interviewers with mysterious shakes of the head and winks of the eyes. Pidgin, by the way, is to master the dramatic version of The Grevenyman, George W. Peck's new piece, for Charles Atkinson.—John Wilson is singing several new songs—among them When the Fairies Droop and Die, and My Jack is a Sailor.—The Fisher Maiden, a new song by Harry Talbert, was sung last week at the Windsor Theatre by Howard Daspert with great success.—C. A. White, the composer of so many popular songs, is talking of visiting Europe in May.—N. C. Goodwin, Jr., was seen on Washington street Monday, in company with John T. Raymond, with bandages 'round his neck.

NEW ORLEANS.

Charles Wyndham and his admirable comedy co. began a two weeks' engagement at the Academy of Music 16th. The four nights of the first week the comedy of Fourteen Days, and the comedietta of Ruth's Romance constituted the programme, and for the remainder of the week Brighton and The Household Fairy were played. The audiences have nightly increased in size. I have rarely seen a co. receive so much genuine applause. Mr. Wyndham is a host in himself, and is surrounded by a co. of exceptionally strong artists. The *ensemble* is almost perfect and the exponents of the different roles have the impression of having been specially selected with a view to the work in hand. The quietness and delicacy of touch with which these artists handle comedy is almost wonderful. While they exert all the fun and merriment possible from the plays, they never for once allow themselves to be tempted into the slightest extremes of coarseness or exaggeration. It would be well for many of our home comedy organizations to study and adopt the methods of the Wyndham co. in this regard. When all the members of the co. are deserving of commendation it is unnecessary to particularize. Suffice it to say our playgoers are indebted given a real dramatic treat. Business has been uniformly large. Charlotte Thompson comes 30th for one week. Miss Shelton, Fast Lynne, Nell Gwynne and The Ties of Ice are announced.

Items: The Grand Opera House will be opened for a few nights of Italian Opera 20th. Perugini and Ravelli's Opera co. will present Donizetti's Don Pasquale.—Kelly's Dude is walking our streets announcing the return of the Friendly Tip co. at the French Opera House 2nd.—Mr. Bouet, formerly of the Rice Opera co., has been added to the Friendly Tip co.—Kelly will in all probability close his season here 30th to enable him to get to New York and Boston (legally) attitude towards Peggy.—Charles Wyndham is chief of being on the defensive. "Sir" Charles is a host of the Wyndham co. is marked on the programme for A Pedestrian Trip and thinks he could walk it for three days.—Saturday, 23d, the opera house, will give two performances of their characters, musicians, [illegible] The Spanish Students are announced to give a grand sacred concert at the St. Louis Cathedral on Sunday, 23d.—The Crescent City Lime Murder is still attracting large crowds. Dr. W. F. Carver's Wild West Show is no more. The U. S. Marshal has sold out the whole concern by virtue of judgments rendered against Carver in the U. S. Circuit Court here.—At Fenante's cent show a performance of Joshua Whitcomb is given nightly to large audiences. Gotman's test is also nightly filled.—The French Opera co. have concluded to give no more performances—at least for the present.—Several of the most prominent members of the co. will give two spectacular concerts at Spanish Fort 2nd.—M. H. Redin has been selected by the proprietors of the West End Opera House to manage that place of amusement during the Summer.—W. S. Baxter, of the Spanish Fort Opera House, has gone to New York to secure attractions for his Summer season.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): Fedora has proven one of the most successful productions of the season, and Fanny Davenport, Robert Mantell and their excellent co. were splendidly received by packed houses. The piece was exquisitely mounted, there being four very handsome interiors by Messrs. Nelson, Albert and Toomey. Barlow-Wilson Minstrels 25th.

Pope's Theatre (Charles Pope, manager): The Strangers of Paris was well presented during the week to good business, although the cast has been much weakened. Dore Davidson made a good effort in Jagon, but the part was too much for him. Miss Brooke appeared as Mathilde on Sunday evening, the Madison Square co. lending her services, as Selina Fetter did not appear until Monday evening. Uncle Tom's Cabin, 25th, at popular prices.

Olympic Theatre (Charles Spaulding, manager): James O'Neill has had a fine week in Monte Cristo, and the house have been well filled all the week. He was excellent as Dantes and in the protean parts, and his support, by Fred. De Belleville, George C. Boniface, Jr., W. Shannon, Eugenia Blair and the rest of his co., was excellent, the scenic setting being particularly handsome. Mme. Janauschek opens in Zilah, 2nd. During the week she appears in Marie Antoinette, Mary Stuart, Marianna and Bleak House.

Standard Theatre (W. H. Smith, manager): The comedy of Wrinkles, with Harry Watson, the funny Dutchman, and Alice Hutchins to the principal parts, had a crowded house, 16th, and business has continued good all the week. Rehan's co. in Augustin Daly's 7-20-8, 23d.

People's Theatre (W. C. Mitchell, manager): Harry Miner's Comedy Four did not do as good a business as they deserved during the week, as the show has been one of the best variety performances given here this season. Bertha Welby, in Oliver Twist, 23d.

Items: George McManus, treasurer of the Grand Opera House, takes his annual benefit 31st.—The Rice Surprise Party will probably appear in Pop.—Edwards' Theatre Comique is one of the most popular resorts in town, and is getting a good share of business. Manager Edwards, by shrewd manipulation, has built it up from nothing and deserves his success. He always presents a first-class performance.—George Heuer took his annual benefit at the Olympic Theatre 18th. It was a rainy night, but it was the best house George ever had, the theatre being packed. A special party of railroad men came down from Chicago, and Thatcher, Primrose and West sent $25 for a box, which was duly decorated.—At Gregory's Dime Museum the Kempe Lady Orchestra has had two weeks of good business.—Sir Alexander Cooper, the English giant, is billed for next week.—Libbie Noxon, of The Stranglers co., is making a considerable sensation by her acting as Blanchard's wife, and she is receiving high praise. The part is out of her line, and she has developed serious qualities which were unlooked for. She is the daughter of Thomas Noxon, of the scenic firm of Noxon, Albert and Toomey.—A fine scene of the Sportsman's Park, the famous base-ball grounds of this city, is being prepared for Barlow and Wilson's travestie of the national game which will be given at the Grand next week.—The St. Louis Elks Social sent Fanny Davenport a handsome floral tribute on the evening of the 21st. She is a particular favorite with the members.—The annual benefit of the St. Louis Lodge of Elks takes place at the Grand Opera House on the afternoon of April 17. Among the attractions will be Robson and Crane, Haverly's Mastodon Minstrels, W. J. Scanlan, Mr. and Mrs. John W. Norton and others.

CHICAGO.

The only novelties in the theatres the past week have been a couple of three act farces—Skipped by the Light of the Moon and Peck's Bad Boy. Both are bad beyond expression. Of the two evils the first is perhaps the least, because in it appear two clever comedians, Harrison and Gourlay, who have full license to make all the fun they can—and they do it. The Grand Opera House has been literally packed to see Skipped and Manager John Hamlin is sorry he did not gauge the tastes of his public well enough to make the engagement of the co. two weeks instead of one. This week Princess Ida, with several favorite Chicago singers in the cast. The new opera will probably stay two weeks.

In the Ranks, at Haverly's, has not "caught on" as expected by the management, but still the houses have been fair. This is the last week. The Stranglers of Paris, in which Gerald Eyre will play Jagon, is announced for two weeks, opening 31st. Orpheus and Eurydice is underlined to follow.

Jalma is in the midst of its season at McVicker's and is drawing better than the first weeks. The new cast, with Walter Reynolds and Kate Meek, is equally as effective as the original. Special trains are being run on the railroads to accommodate country visitors. It remains three weeks longer. The two hundredth performance occurs this week. Souvenirs to the ladies.

Annie Pixley is not appreciated as she deserves in this city. Her engagement at Hooley's, where she appeared in Zara and M'liss, has been a fair one only. This week, Sam'l of Posen. Mlle. Albina de Mer appeared at the Wednesday matinee in her assumption of Camille. Robson and Crane, in Mother-in-Law, 31st.

The Academy of Music has had crowded houses to see Hanley's co. in McSorley's Inflation. This week Gus Williams in One of the Finest. Harry Lacy, alias Shoo-Lacy, in The Planter's Wife, 31st. Emily Rigl plays the star part.

The Standard had a profitable week with Peck's Bad Boy. The large class of people who hitherto have been mightily tickled at Mr. Peck's stories assembled in force to see the Boy acted. This week a new drama, with Mr. and Mrs. Rankin as the stars, will doubtless draw large and intelligent audiences. Since its initial performance, Gabriel Conroy has been greatly changed for the better.

The Olympic is in the hands of carpenters and builders, and will be materially changed. Colonel Woods' Museum is to open early in April, and the Olympic is to constitute a part.

Items: Charles Frohman has been in town the past week. He informed your correspondent that he has made arrangements to control the attractions at the Grand Opera House during June and July. He will put on A Trip to Africa for four weeks, and Lady Clare for the remainder of the season.—Joseph Brooks, of Brooks and Dickson, has been circulating around the principal Western cities the past week, devoting a portion of his time to St. Louis and Cincinnati, but making Chicago his headquarters. After seeing Alice Ingram's performance in In the Ranks, he decided to release her, and the lady's American experience begins and ends with the week just finished. The cancelling of the contract is in accordance with Miss Ingram's wishes, as it is understood her father is very sick in England and she wishes to be near him. Mrs. Grace Reth Henderson, who made a most creditable showing with the Union Square co. last Fall, will assume the role of Ruth Herrick, thus made vacant, and there is every reason to believe she will make a success.—Miss Arta Cody, Buffalo Bill's daughter, is studying in a seminary at Morgan Park, a suburb of Chicago. She is seventeen, very good-looking and can handle a rifle almost as well as her father.—Dan Costello, the circus man, is in the city, and says he is looking for a site to establish a permanent circus and menagerie.—The national conventions are responsible for a good many ventures in the amusement line. Some sanguine managers will likely have nothing but the glory of their achievements for their pains.—The Chicago Museum Opera co., a temporary organization, is in process of formation. Among those engaged are Mae St. John, Nella Bowers, Emma Baker, C. T. Barnes, H. F. Fairwether, George Broderick, Webster Norcross and John McWade, all of the Chicago Ideal Opera co., deceased, and Fred Frear and Hattie Anderson, formerly of Cora Opera co. The season is to begin March 31.—Buffalo Bill is in Mexico getting some attractions for his Wild West show.—It opens in May at the racing track in this city.—Ernest Stanley is here working up a boom for The Stranglers of Paris.

BALTIMORE.

Academy of Music (S. W. Fort, manager): The Rajah drew good houses last week, and was given in splendid style. The co. was unusually strong. H. M. Pitt as the Rajah did a very neat, clever bit of work, and Marion Elmore's Emilia Jekyll was winsome and pleasing. Mention is also due Dominick Murray, J. G. Burrows and E. M. Holland. The charming and picturesque scenery received a most effective setting on the commodious stage of this house, and the glade scene was one of the most realistic ever seen here. Bijou Opera co. in Orpheus and Eurydice, 31st, week.

Ford's Opera House (J. T. Ford, proprietor): The Deuce of Hearts proved to be a wretchedly bad drawing card. Its career will probably be short-lived, for it already shows signs of approaching decay. The co. struggled manfully, and the audiences, though small in numbers, bore it heroically, but to no purpose. Leon and Cushman's comb. opened to a good house on Monday night. Next week, John Stetson's co. in Princess Ida.

Holliday Street Theatre (J. W. Albaugh, manager): The Lights o' London, with a very mediocre co., closed a fairly successful week's business on Saturday night, and Nine Successful appeared in The Stranglers to a fair house on Monday night. Next week, Romany Rye.

Monumental Theatre (James L. Kernan, manager): This week Her Atonement will be given by a co. under the management of Brooke and Dickson. Next, Leavitt's European Specialty co.

Front Street Theatre (Dan A. Kelly, manager): Harry G. Richmond's Up-to-the-Times co. is the attraction billed for the current week, and in the list are: John Weis and May Adams, Eaie Remington, Carlos Eyre, William Hines, Ed. Rehan, May de Beahan, Sydney McKenzie, Jerome Stansill, Mabel Drayton, Harry Allen and F. H. Wheeler.

Items: During the performance of The Rajah on Friday night, just after the Rajah has resigned his claim to the fortune and given it up to Gladys, Henry Pitt's foot caught in the carpet and he got an unexpected fall. One of the employes of the house explained the fall as caused by weakness from giving away so much money.—Mlle. Rhea was in town on Sunday, en route for Philadelphia.—The word *damn* was used by a member of the M. S. co. in The Rajah last week, and caused a great deal of scandal. Such flagrant misdemeanors, I am sure, are committed without the knowledge and sanction of Mr. Frohman and the board of foreign missions, particularly in Lent.—Items of theatrical interest are never very plentiful here, and just now they are scarcer than ever.

SAN FRANCISCO.

MARCH 15.

Last night at the Grand Opera House a splendid audience was present to hear Il Trovatore, with Gerster as Elvira. There is much dissatisfaction expressed in regard to tickets being placed in the hands of speculators, and Manager Mapleson is said to be implicated. This morning's *Chronicle* announces the death of a member of the company, Signor Lucian Lombardelli, second tenor, of apoplexy. His last appearance was on the 14th, when he sang the part of Sparaficile, in Rigoletto. A young wife is left to mourn him. To-night (extra Patti night) Il Trovatore. On the 19th Martha, with Gerster in the leading role; La Favorita, 21st, and Crispino De La Comare 23d, with Patti as Annetta.

At the Bush Street Theatre The Hoop of Gold for its first production had a full and fashionable house last night. I cannot credit Hoop of Gold with many deserving merits. It is of the dime novel character which delights the young romantic heart of the gallery god. Belle Gilbert, as the deserted wife, does justice to the part. Leslie Gossin, as Richard Wrench, the weak and erring husband, has a very bad habit of quickly snapping out his words and throwing his arms about wildly at random. Mrs. Harry Courtaine received a warm welcome, and was acceptable in the role of Mrs. Tester, as was also Arthur Moulten as Scotty. The villian, which part was placed in the hands of T. F. McCabe, excited the ire of the gallery, who were loud in their demonstrations of displeasure of his course of action. The other characters, especially that of Sammy Wetherwick, by T. J. Herndon, were filled satisfactorily. The following are attractions secured for the Bush: Haverly's Comedy co. in The Strategists, Rice's Surprise Party in Pop, Harris' Peck's Bad Boy, Ranch 50, Evans, Bryant and Hoey's Meteors; Edouin and Singer's Bunch of Keys, Devil's Auction and Fay Templeton's Opera co. Negotiations are pending with the Hanlons, Rice's Burlesque co., Oliver Doud Byron, Leon and Cushman, Miles and Barton and Orpheus and Eurydice.

Her Sacrifice received its first production last night at the Baldwin to a not very encouraging house. But light houses were the general order of things last night, save the Bush, where new attractions were offered, and the Grand Opera House, which is doing all the business. Sara Jewett is a clever and polished actress, her Lea Henderson, in Daniel Rochat, was an excellent bit of acting, and were it not that 'Frisco is opera-crazed the little lady would have no cause to demur. Edna Carey too, is doing good work and winning much praise. Henry Lee's acting could be improved upon.

The California, too, is being slighted. The melodrama, Lights o' London, was produced last night to a light house. J. R. Grismer, as Seth Preene, a North countryman, was not at home in the part. Frank Wright, as Harold Armytage, failed to give satisfaction. Phœbe Davies, as Bess Marks, is deserving of much praise. She is a rising actress. Minnie Young shows she is the possessor of considerable talent in the able manner in which she personates Shakespeare Jarvis. Fannie young is always good, and a character allotted to her is sure to have justice done it. By the way, Manager Bert has not been idle. This morning's *Call* informs us that after weeks of quiet and arduous labor he has finally secured Excelsior. It will open 31st.

To-morrow night ends the season of Emerson's Minstrels, on which occasion Cass Downing, leader of the orchestra, takes a benefit. On the 20th the co. sails for Oregon, where they were preceded by Sam Myers, who went to pave the way. Following is the route: Will open in Astoria, 22d; Portland, 24th, for one week; New Tacoma, 31st; Seattle, April 1, 2; Victoria, B. C., 3d. Thence direct home again. In the meantime the theatre will undergo entire renovation and be elegantly decorated, re-opening in a few weeks with many novelties.

The Market Street Theatre has added four new people to its ranks—viz.: Kelly and O'Brien, late of Emerson's, and the Heely Brothers. The first-part is made lively by the clever Cogill Brothers on the ends. Stanley and Pixley are amusing in their sketch. James Riley in his funny sayings, and the afterpiece, That Man, with Kelly and O'Brien in the lead, finishes the programme.

Items: W. E. Sheridan and Louise Davenport left for the East last week.—J. H. Love is now business manager of Woodward's Gardens.—Louise Rial and co. arrived here from Los Angeles 16th.—W. J. Morant and Wyatt's Minstrels appear at Woodward's Gardens 22d and 23d.—The Holmes co., with Sam Mott at the head, is doing the Nevada circuit.—Edna Carey, who is supporting Sarah Jewett, is learning to swim, and has a jaunty suit of navy blue.—La Mascotte is the attraction at the San Jose Opera House.—William Tell is in active preparation for the Tivoli.—Nat Goodwin visits us in May, and brings Confusion.

CINCINNATI.

The Planter's Wife has always sustained the reputation here of being a first-class attraction, crowded houses being the rule during past visits, and the engagement at Henck's New Opera House developed no marked change in the programme. Emily Rigl's ability as an actress is readily conceded, but her stage business would be largely improved by discarding the mouthing in which she so delights to indulge. Frank Lamb, in the role of Simeon Simcol, is somewhat of an improvement over Locke in the same part. This week, The Silver King, followed 30th by Frank Mayo in Davy Crockett. Mapleson's Grand Italian Opera troupe underlined for April 7.

Under decidedly better auspices than on her previous visit, Mrs. Langtry's stay at Havlin's during the week was a success in every sense. Her role in A Wife's Peril is apparently a part for which nature has adapted her, and while at times the novice crops out, the artiste is to be congratulated upon her evident progress in the dramatic art. Her support, too, was clearly an improvement on that of the past season. The play is a strong one, the situations well defined, and the auditor's interest is closely enlisted until the denouement. Manager Havlin stages the play in creditable style. This week, Nobody's Claim, followed 30th by Curtis in Sam'l of Posen. Lights o' London, April 7.

The Gran Comic Opera co., coming almost unheralded, and with the majority of its artists entirely new to Cincinnati amusement-seekers, furnished the habitues of the People's Theatre with a very entertaining week of comic opera. Bessie Grey, the prima donna of the party, is a clever little actress, and is possessed of a well cultivated voice, which she manages with excellent effect. Her stage action reminds one forcibly of Rose Stella of the old Soldene troupe. Heart and Hand was rendered 21st to a crowded house, and was the artistic feature of the week. This week, Evans, Bryant and Hoey's Meteors; Bayliss and Kennedy's Bright Lights will appear this evening, 22d.

At the Grand, Stetson's Princess Ida comb. closed a fairly successful week, 20th. The artistic honors of the week were about evenly apportioned between Mary Beebe in the title role, Jennie Reifferth, Miss Burton, Philip Pearson, W. A. Clark, E. P. Temple and C. H. Clarke. The opera itself is at times cumbersome and lacks the charming music that characterizes Gilbert and Sullivan's prize efforts. This week, Esmeralda, with Louise Dillon as the heroine, followed 24th by James O'Neill in Monte Cristo. The latter play scored a big success at Robinson's earlier in the season, and will probably attract largely during the week announced.

Items: Joseph Deegan, one of the chorus singers of the Stetson Princess Ida troupe, was unfortunate enough, 21st, to fracture his right arm above the elbow. The accident occurred at the Hummel House, and the sufferer was conveyed to the Betts Street Hospital.—Marie Prescott has been secured by the Dramatic Festival people, and will participate in the Comedy of Errors with Robson and Crane.—C. Bowers and Smiley Walker respectively, business manager and advance agent of the Josephine Reiley comb., arrived 13th, and report the season as successful beyond expectation.—Manager James E. Fennessy returned from the East 17th seriously ill, but had recovered sufficiently, 20th, to leave for Omaha, where he meets Mapleson.—The advance auction sale of season seats for the Cincinnati Dramatic Festival begins April 2 at College Hall.—Frank Bell, better recognized as the Senator, a well-known comedian on the variety stage, was in the city during the week.—The close proximity of the Robinson and Sells Brothers' dates in this city will naturally tend to render the circus boom rather lively in April.—Festival Director Miles returned from New York 21st, with a satisfied smile on his handsome profile that bespoke entire success for his Eastern mission.—Manager Harris has a baby show at his Dime Museum during current week.—Confusion is booked at Henck's for final week of April.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The short engagement of the McCaull opera co. proved highly successful—a pleasant change from a long run of comedy and drama. The Beggar Student in a bright, sparkling opera, and pleased the large audiences. Annie Leslie assumed the part of Bronislava in place of Marie Jansen, who was ill. Miss Leslie has a charming manner, and became quite a favorite. Bertha Ricci took the part of Laura in a faultless manner. Mark Smith followed under the disadvantage of a severe cold. Fred. Roseman, the comedian, won a large share of the applause. His make-up was great. The Esmeralda co. succeeded The Beggar Student 24th, and finished the week to good attendance. Thomas Keene this week, opening 25th; Storm-Beaten, 31st, week.

Academy of Music (John A. Elsler, manager): Mattie Vickers and Charles Rogers, in Jacquine, drew only moderately during the past week. The co. is good and give an entertainment well worth seeing. W. E. Sheridan will appear at the Academy this week. Stopped by the Light of the Moon, 31st, week.

Mention: Hungarian Gypsy Band at Case Hall, April 4.—H. S. Taylor, business manager for Annie Pixley and Joseph Jefferson, was in the city last week. While here he perfected arrangements for Jefferson's appearance at the Opera House next September and Annie Pixley in October.—Manager Hanna gave Keene Storm for Monday night, to give place for a wrestling match.—Manager M. E. Goul played Keene at Elyria, Monday night, giving him a certainty of $300.—The seven Sutherland Sisters, in connection with Sprague, the skeleton, and a dozen or so other curiosities, will be at the Dime Museum this week.—Buffalo Bill's suit against Mrs. Elizabeth Burk and others, to recover a large piece of valuable property in this city, came before the courts 19th, and was dismissed for want of prosecution. Bill backs down on account of heavy costs of the suit.—I. H. Dorman, who has been connected with The Stranglers of Paris, came here Friday night, and assumed the management of the Esmeralda co.—Mr. Morris will hereafter manage the Hazel Kirke co., thus relieving Charles Haslam, who will take Callender's Minstrels to Europe the 29th of this month.

PHILADELPHIA.

Irving's return engagement at the Opera House was not as successful, financially, as his first appearance. The only novelty of the week was the production of Much Ado About Nothing. Mr. Irving's Benedick has in it so much that is queer and grotesque in speech and manner that I am at a loss for a way of escape from harsh criticism. His extraordinary stride and ridiculous declamation produce anything but a pleasant effect. Miss Terry, as Beatrice, was charming, and all the members of the co. were fully up to the Lyceum standard. J. K. Emmet is the present attraction, and opened to a good house, Nat Goodwin, 31st.

At the Chestnut, The Shaughraun drew excellent houses. There is nothing new to say about Dion Boucicault's performance of Conn. The co. was not strong. J. A. Wilks as Kinchela, and Gus Reynolds, who played Harvey Duff, merit mention. Lena Langdon as Claire should have done better work, and Mollie Revel made Moya a very stupid young woman. Mlle. Rhea opened to-night (24th) in A Terrible Woman, a translation from the French by the fair comedienne herself. The Silver King, 31st.

The Romany Rye was played at the National to a big week's business, money being refused on more than one occasion. J. M. Hardie as Jack Hearne would be more acceptable if he mouthed less, and restrained an evident inclination to juggle with his hands. H. B. Bradley does himself but little credit in the part of Philip Royston. The Joe Hackett of Phil Anderson was rather a copy of Mackay's conception of the character than an original portrayal, but barring an occasional slip to Irish dialect, it showed study and cleverness. C. W. Butler does not seem to tire of the part of Boss Knivett, and the rest of the co. were not objectionable. The Lights o' London began a two weeks' engagement, 24th.

W. J. Scanlan, as the Irish Minstrel, drew light audiences to the Walnut. His career as a star-attraction for first-class theatres must necessarily be a brief one, neither play nor player possessing sufficient draught. Youth holds the boards during the current week. Fanny Davenport in Fedora, 31st.

At the Arch, a weak organization, called the Wilbur Opera co., sang to feeble results. This co. possesses two or three fair voices, but they are hidden by the debris of incompetency which surrounds them. Neil Burgess in Vim is the current attraction. Opening house good. Bunch of Keys, 31st.

Ranch 10 failed to draw any great amount of money to the Arch Street Opera House. The two leading parts were in the hands of people who, while not especially incompetent, did not meet the requirements of the audiences. As a matter of fact, Sid Smith carried the piece on his very amusing rendering of the Judge. This week The Kentucky Belle will be given, beginning with Tuesday night. Charles Chappelle and Abbie Pierce are added to the cast.

Falka will be continued indefinitely at Haverly's, the Western contracts having been favorably arranged by Col. McCaull. It draws as strongly as ever, and may run until the close of the season. A change in the cast is talked of.

The New Central presents C. A. Gardner and Patti Rosa in Karl, the Peddler. Leavitt's Specialty co. crowded the house last week.

The Pavements of Paris (under another title) is being done at the Bijou.

The Dime Museum has a new list of freaks to amuse the crowds which throng its various apartments both day and night, and at the Club variety holds sway.

Items: *The Theatre* justly rebukes box-bookkeepers for offering poor seats during advance sales, and holding back choice locations for the evening performance.—Manager Martin, alias Rosenfeld, of the Dwarf Comic Opera co., has skipped by the light of the moon. Kost, of the Germania, is now in charge of the troupe.—The advance sale of seats for Fedora began 24th. It is greatly in excess of expectations.—Frank Wilson has struck a new advertising dodge. He rides a bicycle and Mr. Frank stands agape with wonder.—Robert Tagg opens the Mannerchor Garden June 2. Henry Wannemacher will hold the leader's baton.—George Rogers, late dramatic critic, has been raised to the position of editor-in-chief of *The North American*.—Falka is now the best advertised comic opera of the age. "Western contracts" did it.—Nell Gwynne will receive its first American representation at Haverly's.—Nina Boucicault, having injured her foot, did not open at the Chestnut with The Shaughraun co. on Monday last. Nevertheless, the *Press* critic cold-typed the following: "Miss Nina Boucicault, who is the image of her father, gave but little sign of inheriting his talents as well as his face." And Mollie Revel smiled feebly.—Henry Irving entertained the Clover Club at a supper last week, and Boucicault was the guest of the Penn Club on Saturday night. Dion made a post-prandial hit on the first occasion by saying that Kean and Macready only "waked" Shakespeare's corpse, while Irving "revived" it.—Mayor-elect Smith occupied a box at the Opera House last Saturday evening. He says he is "stuck on Terry," but "vanna abide you Englishman."—The words "Holy Father," as applied to Lay-Brother Pelican in Falka, which were cut out by order of Manager McCaull because of A. K. McClure's pleuro-idiotic objection, have been restored. Wilson and Klein are also restored—to happiness.—The wall-flower dude has become a nuisance at Haverly's. It should be playing a nickel-plated monkey-wrench on a damn cloud instead of puffing cigarette smoke about a theatre lobby.—Compared with the performances of last Fall, the stage work during the Irving week was done in a very shiftless manner.—Levy was at the Academy last week. His tent ensemble is still the same.—Manager Slater Smith has freed his "Koon," but, unlike Captain Scott's animal, this one remains perched on the Museum roof.—On Saturday Cecile Fernandez was again out of the cast of Falka. Her throat is weak and there are other physical difficulties which compel rest and relaxation. It is possible she may be unable to continue the role.—Henry Irving calls Miss Terry "that gifted creature who so loves America that she is unwilling to leave it."—The May Music Festival, which will be held at the Academy of Music May 6 to 11, promises to be a greater success than the one of last season. Among the soloists already engaged are Trebelli, Lurch-Madi, Miss Hamlin, Mme. Hopekirk, Max Heinrich and Raphael Joseffy. Frank Tannehill, Jr., plays billiards better than he plays Tancred.—The Mirror Correspondence Editor was in town last week, and left his card as an evidence of his visit. I followed in his wake to the National, but found the shadow only, the substance having fled. The thirteenth "Club Night" of the Journalists' Club was celebrated 22d. Among the professionals invited to contribute to the amusement of the members were Boucicault, W. J. Ferguson, J. M. Hardie and Henry Howe.—The *Sunday Mercury* heads its dramatic notes with the following: "Mr. Charles R. Thorne, Jr., is in Naples." Mr. Amberg presents Gentlinger and the New York Thalia co. at the Arch Street Opera House, 31st.

ARKANSAS.

HELENA.

Opera House (B. R. Fitzpatrick, manager): Leavitt's Gigantean Minstrels came 15th to good business. With the exception of Dave Reed, Cool Burgess and Barney Kine, the co. is only fair.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Brignoli and Godini Opera co., under the management of Signor D. de Vivo, in Donizetti's delightful opera, Don Pasquale, 20th. This was Mme. Godini's first appearance here. She captivated all who heard her. She received several enthusiastic recalls, and in response sang "Within a Mile o' Edinboro Town" and "Comin' Thro' the Rye" with great tenderness. Brignoli was in fine voice, and sang as only Brignoli can sing. He was warmly welcomed. His wonderful powers and voice, instead of diminishing with age, seem to improve. In response to repeated recalls, with much tenderness and feeling he sang "Love Me Once Again." The Mme. Jenkyns of Virginia, in Dramatic Recitals or Readings, to fair audience 21st. This was a genuine treat to those who had the pleasure of being present, and we hope they will visit our city again.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Abbott English Opera co. are playing to crowded houses, Emma Abbott (Denver's favorite) meeting with more than her usual success. Mr. and Mrs. Knight will begin a week's engagement 30th, after which they will play the Colorado Circuit. Peter McCourt has assumed the management of the *Tribune*, being associated with Mr. Lee.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Mme. Modjeska appeared before a large house, 19th, in Adrienne Lecouvreur. The performance was a delightful one. The Boston Ideal Opera co. 21st, sang, for the first time in this city, Giroflo-Girofla to a packed house. Marie Stone sang her part finely and made a decided hit, while Barnabee, Whitney and Miss Phillipps met with a very cordial reception. The Devil's Auction attracted a fair house 22d. There is nothing remarkable or startling in the spectacle but the specialties it is, however, a very pleasing entertainment.

American Theatre (W. S. Rice, manager): Business has been fair the past week; co. excellent, features: Lenzo, Lillie Wood, DeWitt and Rowie, Ella Beckmann, John W. Ransone, Williams and Burton and Professor Harry W. Parker. Week of 24th opens with Lizzie Italy, John J. Burke, William S. Hoey, Williams F. Cooper, Thomas F. Cooper, Walton and Edwards and Georgie Meinotte.

Items: John Morrissey, who has filled the position of business manager of the American Theatre for the past two seasons, has closed here for the present. He left for Evansville, Ind., where he will take charge of the Apollo Theatre for the Summer.—Hartford Lodge B. P. O. Elks, are furnishing a new lodge-room at an expense of $2200. When completed it will be the finest society room in the State. They will have it finished April 1.—F. J. McNab, who has filled the position of clerk in the United States Hotel, has been engaged by the Madison Square Theatre co. He will enter upon his duties at once.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Modjeska is an artist, and the crowded house that paid tribute to her genius, 17th, testified to this fact by warm yet discriminate applause. Her Rosalind was graceful and refined. The support was fair, excepting Maurice Barrymore, who waded through his lines with an indifference which deserves more than mere passing reproof. No gentleman, however high up in the profession, can afford to hazard his reputation by such conduct. The Yale Glee Club made its bow to crowded auditoriums, 21st, 22d. The entertainment consisted of two parts—minstrelsy and an original travesty, presented for the first time, entitled The Baker's Daughter. It was rendered under the supervision of the author, Waldorf H. Phillips, assisted by J. C. Scanlon of Rice's Opera co. A more stupid piece I have never had the misfortune to listen to. It was neither witty nor interesting, and for the limited amusement the selection afforded I am indebted to the excellent cast and the clever stage management of Mr. Scanlon. Margaret Mather due April 3.

New Haven Opera House: Clever little Corinne left a favorable impression, 17th, on the two audiences that came to see the child whom litigation has made famous. Charles H. Hoyt's Rag Baby received its sixth production at the hands of a first-class co., 21st. The play is somewhat similar to the Bunch of Keys, and is sure to take. Instead of the hotel, the drug business is satirized. There is no plot, but it affords opportunity for a succession of laughter-provoking situations which are well handled by the co. Frank Daniels is a whole co. in himself, but Jennie Yeamans needs "toning down" considerably if she hopes to please. Carrie Swain appears 29th.

Grand Opera House (Clark Peck, manager): Giroflo-Girofla, Bohemian Girl and Barbe Bleue were sung 18th and 19th, with matinee. Bohemian Girl was the favorite and best rendered of the three. Why so excellent a co. dabbles in French opera, I can't understand. To properly render this style of singing there is required a vivacity and dash which I hardly believe Miss Ober will venture to present with her co. The Gallic libretto has an individuality which Miss Ober's Ideals or any other opera co. cannot make consistent with the tastes of an American audience. The co. itself is a fine organization, though the male portion is by far the better. We hope to see these favorites again this season in more becoming repertory. "Madame" Girard's English Novelty co. gave two thoroughly vulgar exhibitions, 21st, 22d. They were liberally hissed.

This week, Deuce of Hearts. Leon and Cushman's Comedy Minstrel co. next week.

Theatre Comique (T. E. Snelbaker, manager): Conroy and Kelly, Dorant and Doyle, Devere and ..., Luigi Del 'Oro, Carrie Brewer and Carrie Duncan, ... Also Harry Montague's Hunting a Stenographer.

Items: The concerts are almost too numerous now-a-days to keep track of.—At Lincoln Hall, the Peabody Orchestra, led by Professor Asger Hamerick, 19th.—Congregational Church, Apollo Club, assisted by Emily Winant, 18th.—Emma Thursby, 21st.—George Riddle will give readings 31st and April 2; the first at the residence of Hon. George B. Loring, the second at Senator [illegible]'s.—Work on the Casino is progressing rapidly. It begins to look as if the building would be finished some time. The latchstring is out at Joaquin Miller's "Cabin" and all comers are pleasantly entertained. The view of the city and river is magnificent, well repaying one for climbing up the hill. The Hollywood family are at the Dime Museum this week in Cinderella.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Josephine Reiley, supported by Fred Paulding and a good co., appeared in Twelfth Night, 17th, Romeo and Juliet at matinee and Galatea, night of 18th, to good houses notwithstanding the bad weather. The co. and star made a very favorable impression. The Rentz-Santley co., 19th, played to crowded houses as usual. Queen's Lace Handkerchief Comedy co., 31st, April 1; Wyndham Comedy co., 2d, 3d; Thatcher, Primrose and West, 11th, 12th.

AUGUSTA.

Masonic Opera House: Young Mrs. Winthrop, 19th. Of course business was not as good as one could wish, for our church-goers are strict observers of Lent. Rentz-Santley co. 22d.

ROME.

Nevin Opera House (M. A. Nevin, manager): Rentz-Santley Burlesque co., 18th, to good house. The co. is weaker than last season. Josephine Reiley and Fred. Paulding, 19th, 20th, to small business.

ILLINOIS.

STREATOR.

Plumb Opera House (Watson and Swan, managers): Baird's Minstrels 18th; fair performance to fair house. Bertha Welby in Camille and Jane Shore, 19th and 20th. Owing to strong local counter attractions, Miss Welby did not have as large houses as her merits deserved. The rendition of Jane Shore was very superior, and the star and her leading man were twice called before the curtain. The co. is so much better than those which usually visit interior towns, that we feel that a word of commendation and encouragement is due them. Jumbo Davis, April 2; Daly's 7-20-8, 4th.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Lizzie Evans as Chip in Fogg's Ferry, pleased a very good audience 19th, the support was good. Bertha Welby, as Julia in the Hunchback to only medium business, but was better received than last season. Haverly's Mastodons 27th; Mrs. Langtry, 28th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Watson's Comedy co. appeared 12th and presented their comedy of 1000 Wrinkles to a good house. Home talent in the drama, Colleen Bawn, for the benefit of St. Joseph's Church, had a crowded house 15th. Barlow-Wilson's Minstrels 21st.

ROCKFORD.

Opera House (C. C. Jones, manager): The so-called play, American Flats, was presented to a small house 18th. The performance was poor. The audience evidently imagined they were taken for flats, and at the end of the second act a number retired. States Attorney co. 20th; fair house and well-pleased audience. Dillon is a favorite here. Owing to an uncalled-for article in the *Daily Gazette* in regard to Dillon, their comps were not recognized.

Item: Gus Fonda, well known in amusement circles, has been appointed manager of the new Skating Rink.

PARIS.

Opera House (L. A. G. Shoaff, manager): Bella Moore comb. in Fogg's Ferry, Dew Drop and Fanchon 14th, 15th and matinee. This was the second appearance in four months of this troupe. Crowded houses. Manager Gregg, of this co., reports that for a new attraction they have done remarkably well. Usually their first visit to a town was played to fair receipts, but invariably their return dates have played big. The co. has now been on the road for twenty-nine weeks, and has missed but one date. There has been but one change in the co.

Items: Bella Moore and co. missed a railroad connection in Illinois last week and attempted to reach their next stand by omnibus. After a ride of seventeen miles through the mud, they arrived at their destination at 10 o'clock P. M. to find that a large audience had been dismissed one hour before.—Selma Paxton, of this troupe, is a soubrette of great promise, possessing that which is foreign to most soubrettes—a good singing voice.—Nettie Minton is a very painstaking actress, and is destined to shine in the legitimate.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Barlow-Wilson's Minstrels 19th to $600. They gave a very good show. George Wilson was the favorite. Monte Cristo, with James O'Neill, 26th and 27th; Haverly's Mastodons 28th; Jumbo Davis April 1; Janauschek 2d.

AURORA.

Barlow-Wilson's Minstrels played to a large house 18th. It is one of the best minstrel troupes that ever visited our city, the baseball act and George Wilson's stump speech being exceptionally good.

INDIANA.

LAFAYETTE.

Daly's 7-20-8 comb. appeared 20th, to only a fair house. The opera-going people were doubly repaid, as the performance was splendid.

Item: Doctor Thayer's Circus will open here May 2. The doctor will have a good show this season.

MICHIGAN CITY.

Opera House (Charles Leusch, manager): Joseph H. Keene Comedy co. presented Rip Van Winkle, 18th and 19th, to poor houses, but gave good satisfaction.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): A Madison Square co. under management of Charles A. Haslam, presented Hazel Kirke, 20th, with Annie Russell in the title role, and Charles W. Couldock as the stern Dunstan. Miss Russell's acting is naturalness itself, and she fully established herself as an artist of unusual ability. The fine acting of Mr. Couldock met with several recalls. The Pittacus Green of De Wolf Hopper and Dolly Dutton of Ada Gilman are immense.

SOUTH BEND.

Work was commenced last Monday on the new Opera House, which, when finished, will be the finest building of the kind in this State.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Lottie Beaumont's Female Mastodons drew a large house, 14th. Performance as good as the average. Some very ancient relics in the co. Alice Gleason left the co. here. It is rather shaky. Janauschek failed to draw, 21st, in Zillah. J. J. Dowling in Nobody's Claim, 31st; Lights o' London, April 5.

Items: Healey and Starr, proprietors of Park Opera House, are at loggerheads.—There is talk of remodeling the Grand Opera House.—Fay Templeton will be at the Grand, 7th.—Our Opera House proprietors publish that they will make a grand change in the house. Then expend from one to two hundred dollars, and think they have done wonderful things.—Harry D. Grahame was in the city during the past week.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Rehan's co. presented 7-20-8, 21st, 22d, to good business.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Sam'l of Posen co. appeared, 13th, to a large audience, and gave good satisfaction. Mr. Curtis' impersonation of the Jew is perfect, and was enthusiastically applauded. The acting of Rosa Wilmore as Rebecca was also very fine. A Mountain Pink came, 14th, to good business. This play is quite interesting, and novel types of Southern character are introduced. Laura Dainty was taken sick in the afternoon, and it was announced by a note from her physician that she would not be able to appear. Her place was taken by Helen Sedgewick, whose acting was splendid throughout, and she succeeded in delighting the audience. The Jolly Pathfinders came, 17th, in Scraps, but owing to the inclemency of the weather the house was not large. There are no sticks in the co. Rentfrow as Claude, the negro character, was capital. Roland Reed, 29th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Atkinson's Comedy co. presented Peck's Bad Boy, 13th, to only fair business. The American Flats, with D. B. Hodges in advance, comes 23d, with matinee. Madison Square co. in Hazel Kirke, 31st. A Midnight Marriage will be presented April 1. Hungarian Gypsy Band April 2. Mrs. Langtry's paper for 10th has arrived. Madison Square, Esmeralda, 12th. Gus Williams, 13th.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Spanish Students, 15th, to light house. Bartley Campbell's White Slave, 17th, to large house and great satisfaction. Haverly's Mastodons come April 1; Roland Reed in Cheek, 10th.

Item: Harrison Tucker has leased the above house, and will assume management April 1, 1884. He advertises in THE MIRROR calling travelling managers' attention to the change, and inviting correspondence.

WATERLOO.

Burnham's Opera House (E. U. Burnham, proprietor): Barry and Fay's Comedy co. in Muldoon's Picnic, 15th, to fair house. Atkinson's Comedy co. in Peck's Bad Boy, 17th, to good business. Fay Templeton, in Giroflé-Girofla, to only half house, owing to bad weather.

DES MOINES.

Foster's Opera House (William Foster, manager): The ever popular Fay Templeton, 14th, 15th, and matinee, attracted large houses as usual. La Belle Coquette was presented 14th. The opera is handsomely dressed and the leading parts well sustained. Matinee 15th: Cupid and Cupidity did not meet the expectations of the audience. The engagement closed 15th with Giroflé-Girofla, Miss Templeton appearing to better advantage than in any part she has assumed in our city, as did also her support. Receipts, three performances, $1,475. Roland Reed comes 27th.

Moore's Grand Opera House (W. W. Moore, manager): The White Slave, 19th and 20th, to large business. The co. gave best of satisfaction. Mrs. Langtry April 8.

DAVENPORT.

Burtis' Opera House (A. L. Sive's, manager): Fay Templeton appeared, 11th and matinee, to good business. The operas sung were La Belle Coquette and Giroflé-Girofla. Charles L. Davis, as Alvin Joslin, 17th.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Despite the incessant rain, the Jolly Pathfinders played to good business, 20th; and they were a jolly crowd, too, giving the best of satisfaction. The co. is stronger than when here last season. Peck's Bad Boy co. stopped over a few hours on their way to What Cheer. The co. return for an engagement 22d. Pat Rooney April 17; Mattie Vickers, return date, May 11, and W. E. Sheridan, in place of Fred. Warde, June 13.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): The Fay Templeton Opera co. entertained a fair house 19th with Giroflé-Girofla, the charming Fay vocalizing the dual character of the Gillyflower, or Dianthus, and Alice Vane (Mrs. Templeton) assuming the role of Aurora. Rentfrow's Pathfinders gave Six Peas in a Pod to a fair and well-pleased audience, 22d. Haverly's Mastodons, April 30.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Only a Farmer's Daughter co. appeared, 14th, to good business. They presented A Woman's Triumph, 15th, to fair business, giving the best of satisfaction. Camilla Urso came, 19th, to good business in the lower part of the house.

PARSONS.

Edward's Opera House (McKim and Baird, managers): Camilla Urso, the violinist, gave a good concert to a large and appreciative audience, 14th. Brown's Empire Minstrels played to good business, 19th.

Items: Ed. L. Brannan, press agent of Cooper, Jackson and co.'s Circus and Menagerie, is rusticating in the city. Leaves April 2 to join his co., which opens April 21.—H. S. Bailey joined Brown's Minstrels at this place as their advance agent.

ATCHISON.

Price's Opera House (L. M. Crawford, lessee and manager): Jumbo Davis, 17th, to a $554 house. Mr. and Mrs. G. S. Knight gave a charming rendition of Otto, to a house composed of the very cream of our city. These delightful actors are too well known to need any criticism. The support was excellent. Rose Eytinge, supported by an excellent company, appeared in her creations of Armande Chandoce and Felicia, 19th, 20th. Her beauty and grace of acting made her many friends here. We have been particularly fortunate the past week in having good companies.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Mr. and Mrs. George S. Knight in Otto, 19th; audience large; performance excellent. Louie Lord and co., 21st, 22d, their second engagement at Crawford's this season.

Grand Opera House (Wood and Updegraff, managers): Nothing since the engagement of Rose Eytinge. The Emma Abbott opera co. is announced for 24th, and prices are to be raised, probably to try to again delude poorly informed people into believing that singers like the wretched chorus "stick" who was foisted on us last year under the high-sounding name of Fabrini are the first-class artists they are advertised to be.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Hazel Kirke was presented, 17th, to one of the largest houses of the season, the occasion being the annual benefit of Eugene Elrod, the popular treasurer of this house. The attendance of the two succeeding evenings proved that the piece had suffered little from age and wear. The performances, however, were not so artistic as formerly. The veteran Couldock seems to have lost much of his wonted vitality, and pretty, demure Miss Russell, although a very clever actress, falls far short of Effie Ellsler's creation. The remaining half of the week was filled by the Silver King to profitable business. The plot is strong, thoroughly woven, and would do credit to Wilkie Collins, but the dialogue is weak, and thin as gruel. Walter Bentley and Helen Tracy did very effective work in their parts, and were rewarded with hearty applause. Week of 24th, Stranglers of Paris; Wanted—A Partner, 31st, April 1, 2.

Masonic Temple (W. H. Meffert, manager): The New York Opera co., in the Queen's Lace Handkerchief, opened a three nights' engagement, 17th. As this was the first opportunity our people have had to hear this tuneful opera, the attendance was large. There was a tinge of monotony about the performances which could probably be overcome by infusing more animation into the leading parts. The choruses were excellently rendered, and deserved the encores and applause. The solos, on the other hand, were indifferent and failed to arouse any enthusiasm.

Buckingham Theatre (J. P. Whallen, proprietor): The Ida Siddons Female Burlesque co. played their second engagement here last week to fairly remunerative business. They gave very enjoyable variety performances. This week, Miner's Comedy Four; Harry Richmond's Comedy co., 31st.

People's Grand Theatre (Fulton and Thompson, managers): The managers of this place attempted to "do up" the dear people last week "by ways that are dark and tricks that are vain." Somehow they secured flaming lithographs of that long-since defunct organization, Mme. Santley's Female Minstrels, and illuminated the town with them. They then telegraphed, as managers to Mme. Santley's Female Minstrels, to every town where there was a possibility of picking up a stray variety performer, offering to engage them by the week at various salaries. Five or six people were induced to come, with the hope of finding employment, and the curtain went up Monday night on the worst show ever given in the limits of civilization. But Manager Fulton had reckoned without his tailors, and divers other creditors. For just after the last bald head had sneaked in, and the fly financiers were wondering what they would do with the whole sixteen dollars that had been taken in, an attachment for a balance on a tailor's account fell upon the box office, and Mr. Fulton realized that "man was made to mourn." Game to the last, the doors were opened the next night, when another attachment fell upon the $11 in the box office, and, Presto, knocked out again. Then the poor deluded performers began to realize their situation, and taking the reins into their own hands, determined to give themselves a benefit in order to pay their hotel bills and get possession of their baggage. Two or three entertainments were given, but the result was discouraging. The greatest sufferer is G. R. Goupes, a cornetist, who spent the last money he had ($80) to bring himself and family from Boston. He is left entirely destitute, with a family to care for, and a large hotel bill to pay. Mr. Fulton announced his intention to convert the place into a Dime Museum. The living skeleton has a chance, but the fat woman had better take warning.

Item: Manager Macauley will be supported in his declining years by a gold-headed cane, which Nat Goodwin gave him.

LEXINGTON.

Opera House (R. B. Marsh, manager): Harry Webber co. in Nip and Tuck gave a fair performance to a very slim house, 17th. Webber himself is very good, but the rest of the company are very "tart."

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Charles B. Palmer appears to be an enterprising manager, but his attractions have fared poorly here, and the reason is obvious. Fewer cos. and better talent would be more to his credit as a manager, and better business would follow. His Damit's co. was on the boards for two performances 17th and 18th, and small audiences witnessed a decidedly amateurish production. Haverly's Minstrels, under the guidance of Kit Clarke, dropped in on us the 22d, and were rewarded by a large house. Haverly's name is synonymous with a fine show.

City Hall (Ira Stockbridge, manager): The second card in this manager's supplementary season was a matinee performance, 22d, by the Temple Quartette and the Boston Banjo and Guitar Club, assisted by others, to a large and delighted audience.

Lyceum (Charles E. Marwick, manager): This house, after being closed for repairs, was once more opened, 17th, with a fine list of specialty artists, and a continuous succession of large audiences have been in attendance. The fresh paint and minor improvements have made it bright and pleasing.

Items: Dave O'Connor, who has been with the Lyceum management as advertising agent the past season, left for Philadelphia 22d, to join Adam Forepaugh's show as excursion agent, which place he has filled for the past five seasons.—The Rossini concert Saturday was a success.—Bartholomew's Equine Paradox comes here for a week 31st.—The Skating Rink attractions, almost every night, greatly injure theatrical business.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): A large, fashionable and appreciative audience greeted Maude Granger who appeared here 17th in Claire and The Forge Master. It was the universal opinion that the co. gave better satisfaction than any who have appeared here this season.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Janauschek in Zillah to a fair and fashionable audience 18th. The play gave general satisfaction. Bartley's Daughter 19th to a medium audience. Haverly's Silver King 26th and 27th; Queen's Lace Handkerchief 31st.

MASSACHUSETTS.

LOWELL.

Music Hall (Simons and Emery, lessees): The Daly Brothers came 19th to a large house, and made a return visit 21st to immense business. Vacation is one laugh from beginning to end. Nothing can be funnier than Tom Daly's Harvard student. His bright sayings, funny songs and wonderful dancing are a treat in themselves, and the two younger Daly boys as the servants (*a la* Hanlons) create a deal of laughter by their funny make-up, and in the last act do a pedestal clog, introducing a number of intricate steps which were loudly applauded. Tony Farrell as the Man from Yale makes a handsome lover, and the ladies of the co., headed by pretty Lizzie Derious, contribute largely to the success of the piece by their clever singing and dancing. They display some exquisite costumes. Baker and Farron, 31st; Salsbury's Troubadours, April 9.

Huntington Hall (John F. Cosgrove, manager): Margaret Mather had a $1,108 house 20th, and was recalled after each act. Professor Bartholomew's horses, week of 24th, to "standing-room only." The Rag Baby, April 2, Haverly's Minstrels, 3d; Devil's Auction, 4th and 5th; Wheatley, Traynor and Kernell's comb., 10th.

Item: Just before the finale of the third act of Vacation, Tom Daly was called to the front of the stage and presented with an elegant gold chain and charm by the President of the Commercial Athletic Club of Boston, of which he is a member. Mr. Daly made a very happy reply, and at the close of the performance entertained the Club and several of his friends here at the Merrimac House.

FALL RIVER.

Academy of Music (George Hackett, manager): A party of "fakes" calling themselves "The Park Theatre co." played 17th to small business. The second performance of Charles H. Hoyt's new play, A Rag Baby, kept a medium-sized audience in good humor 18th. The only difference between Mr. Hoyt's two plays is in the scenes, one being in a hotel, the other in a drug store. A whisky-bottle plays leading part, as usual. Den Thompson, in Joshua Whitcomb, 19th, to standing-room only. The Pilgrim Orchestra received a liberal share of the applause. Modjeska was to have appeared 22d, but cancelled and played in Providence. The lady never appeared here. Haverly-Clarke Minstrels, 29th; Mr. and Mrs. Joe Allen, 31st and April 1; Oliver Doud Byron, 3d; Black Flag, 7th, 8th; Margaret Mather, 12th; Rajah, 14th.

Items: Den Thompson has decided to play next season, and is making dates to that effect.—Will Falls, late of the Boston Museum co., is now manager of the Rag Baby co.—Charles Hooper, of this city, made his debut before a Fall River audience as the policeman in Joshua Whitcomb.—Jennie Yeamans should keep her thumb away from her nose when responding to an encore. The kiss that follows does not atone for the vulgarity of the act.—Callender's Minstrels, who played here last month, changed their date twelve times.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Devil's Auction, 20th, drew a big house. The pantomime effects were exceedingly clever. Maffitt was great, and Mason and Lord's burlesque trapeze act brought down the house. The ballet dancing was fair. The Boston Ideal opera co., always prime favorites here, gave Giroflé-Girofla the 22d, with unexpected snap and go, to a crowded house. Marie Stone in the dual role of Giroflé-Girofla, Barnabee's Bolero and Myron Whitney's Mourzouk were especially excellent.

Items: The Hungarian Gypsy Band which was here last Fall gave another of its excellent concerts to an audience of 2,000 persons, at the Skating Rink, the 22d.—Manager Gardner, of The Devil's Auction co., is probably wondering who passed this check on him: "Sayford will talk to men only in the First Church, Sunday, March 9, 3:30 o'clock." I will say that it was not done intentionally, but it happening to be in the pocket with the rightful check, it was given and accepted under the impression that the right check was being returned. As Mr. Sayford has been conducting a series of revival meetings, the sarcasm of one of his invitation cards being good for an admission to The Devil's Auction is grotesquely ridiculous, to say the least, and the "men only" line is rather suggestive in connection with the character of the audience present at the Opera House.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): Boston Museum co. appeared in Sweethearts and An Irish Emigrant to small house 17th. The acting was, of course, good. Although it was St. Patrick's Day the Irish did not come to time. Thorne's Black Flag, 28th; Joseph Murphy, April 1 and 2; Boston Museum co., 3d (Fast Day), in Our Boys; Jennie Yeamans, 4th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Modjeska played Rosalind to a fair house 20th. The people do not seem to turn out when the prices are advanced from the regular rates. The Boston Museum co. gave A Celebrated Case and Led Astray 22d and matinee. Matinee good house, but poor at night. Eugene Tompkins' Rag Baby will be given 28th; Florences, in Facts, 29th; Baker and Farron, in Chris and Lena, April 2; Carrie Swain, in Morning Glory, 3d; the Hanlons, 4th; Barney McAuley, 7th, 8th; Edwin Thorne, in Black Flag, 9th; Salsbury's Troubadours, 10th; Oliver Doud Byron, 11th.

Items: Lent does not appear to have any effect on the attendance at the Theatre.—The plans for the coming Summer entertainments at the Rink are nearly completed.

HAVERHILL.

City Hall (J. P. Connor, agent): Margaret Mather, in Leah the Forsaken, 18th. First show since Feb. 20. The advance sale was over $700, and the house was crowded. J. F. Deane, of the co., belongs here, and he was received with much enthusiasm. Den Thompson, in Uncle Josh, 21st; every seat sold in advance, as usual.

LYNN.

Music Hall (Rock and Bachert, managers): Haverly's Minstrels, 17th, to a slim house.

Odd Fellows' Hall: Hungarian Gypsy Band, 16th, to a fair house.

Fair Notes: The Lasters' Fair opened at Music Hall 20th, and will continue until 25th. The crowds were so large that the Coliseum had to be engaged 22d, and both halls are now crowded. The entertainments are the best ever offered at a fair, and embrace many first-class specialty people. William Minton, of this place, has won much applause as a vocalist during the past week. Fields and Hansen's co. will furnish the entertainment this week.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Palmer-Daly Vacation co., under the local management of S. M. Noyes and Co., made its first appearance in this city 18th to a good-sized house. The piece caught on at once. Although a stormy evening, a good-sized audience greeted Haverly's Minstrels 20th (under the local management of T. E. Cutter). With the exception of the trained dogs, the show was only fair. Joseph Murphy, in Kerry Gow, 31st; Carrie Swain, April 10; My Partner, 11th; Romany Rye, 22d.

Items: Walter Pond, of the Vacation co., is a very courteous and enterprising manager.—J. W. Gulick, interlocutor of Haverly's Minstrels, belongs in this city.—Manager Kit Clarke informs me that the co. sail for Europe April 12.—Charles J. Parker, of this city, contortionist, made his first public appearance with the Haverly Minstrels. He does a difficult act quite neatly.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Callender's Minstrel Festival, 20th. This co. of blacks gave a fair entertainment to good business. Billy Kersands and Tom McIntosh were the stars. Devil's Auction played to one of the largest houses of the season 21st. The audience was immensely pleased, and voted it the best spectacle ever seen in Holyoke.

WALTHAM.

Music Hall (T. P. Smith, manager): Boston Museum co., 20th, in Led Astray, played to a large audience, all the favorites of the co. appearing in the cast.

TAUNTON.

Music Hall (A. B. White, proprietor): Callender's Minstrels, 19th, played to a large house. Performance only fair. Tom McIntosh is the life of the party. Boston Museum co., 19th, in A Celebrated Case, to a good house. Mrs. J. R. Vincent was warmly greeted. Haverly's Minstrels, 27th.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Newton Beers presented Only a Woman's Heart, 17th, 18th, 19th. His support has not been strengthened much since the play was here a month ago, but the whole seemed to please the large audiences. The Chanfraus played The Bankrupt's Wife, East Lynne and Kit, 20th, 21st and 22d, to good business. Rice's Surprise Party tender Manager Shaw a benefit, 24th, when the mirthful Pop will be given. The co. remain all the week. In the Ranks, April 1.

White's Grand Theatre (Charles O. White, manager): The Davene Specialty co., gave their unique and taking entertainments 17th, 18th, 19th, to immense business. A Tale of Enchantment, a spectacular piece, gave great satisfaction remainder of week, and played to excellent houses. Dan Sully's Corner Grocery, 27th, 28th and 29th.

Whitney's Grand Opera House (C. J. Whitney, manager): Mestayer and Barton's Comedy co. played Wanted—A Partner, to good houses and gave entire satisfaction, 17th, 18th, 19th and 20th. Frank Mayo appeared in his famous Davy Crockett remainder of week, to large receipts. Robson and Crane, 27th, 28th and 29th.

Park Theatre: Week of 17th, Castle's Celebrities gave a good show to packed houses.

Items: W. E. Sheridan was in the city, 18th. He began his tour under the management of John J. Collins at Flint, Mich., 20th, in the character of Louis XI.—James F. O'Niel, late manager of Park Theatre, died in this city, 21st.

PORT HURON.

City Opera House (Clay and Buckley, managers): Mrs. Chanfrau appeared afternoon of 19th in The Bankrupt's Wife. A large audience was well pleased. In the evening Frank S. Chanfrau, appearing in Kit to a large audience.

Item: There is a young man sick in the hospital at this place. His name is Arthur Cloute and he claims to have been a member of Silver King co. No. 2. He is in destitute circumstances.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Mrs. Chanfrau in Parted, 17th, matinee and F. S. Chanfrau in Kit, night, to good business. Frank Mayo as Davy Crockett, 17th, to fair house although a very stormy night.

Bordwell's Opera House (Warren Bordwell, manager): Business continues good.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): The time has at last come when Frank Mayo in Davy Crockett fails to be a drawing card, as was evinced by the small audience in attendance at the Grand. Mr. Mayo's Davy is as strong a piece of acting as ever, but it is old—very old—and the public very properly demands something new. Fred. Warde's date for 31st has been cancelled.

Powers' Opera House (Wm. H. Powers, manager): There has been a very fair attendance all the present week to see Professor Cromwell's Art Illustrations. The entertainments are very enjoyable and fully merited the applause given them. Lizzie Evans, April 1; Janauschek, 4th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Theatrical matters have been dull here for some time, and from present appearances will continue so for the coming month. Frank Mayo came, 18th, in his old and tried Davy Crockett to the largest audience in a month. Mayo seems to have tired of Crockett, at least so it appears, for on last Tuesday night he did not act with his old-time earnestness. Georgie Woodthorpe surprised her auditors as Eleanor. She has improved immeasurably since her last visit in Dash two years ago. Nobody's Claim, April 3.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Roland Reed, in Cheek, 18th, 18th, 19th, and matinee. Made a grand hit and proved quite a success, drawing fine houses. Mr. Reed's Dick Smythe is a fine conception and a very clever piece of acting. His dude song caught the audience and was heartily encored. Alice Hastings, a bright and vivacious actress, elegantly dressed and played the part of Mrs. Abel Racket most admirably, winning marked favor. Blanche Vaughn, a sprightly and attractive soubrette, found full scope for her versatility in the character of Nell, playing the part in a manner that quite captivated the audience. Support good. S. S. Bloch, H. Rees Davis and Annie Mortimer commendably filled their roles. Barry and Fay's co. in Muldoon's Picnic, 20th, 21st, 22d and matinee, drew large houses. They give a very enjoyable performance that was heartily appreciated by the audience. William Barry and Hugh Fay are original and very mirth-provoking actors, keeping the audience in a perfect uproar of applause. Support very acceptable.

Olympic Theatre (George W. Thompson, manager): Week of 17th attraction, Arlington and Field's comb., a specialty co., gave a good performance drawing a good share of patronage.

Items: Tuesday night, 18th, the noted Indian chiefs, Sitting Bull and One Bull, with their interpreters, occupied a box at the Grand, hugely enjoying the performance of Cheek. They were gaily decked in paint and feathers. At the end of the performance they were introduced to the co. behind the scenes.—T. F. Brennan, of the Barry and Fay co., a few days ago was taken with a severe attack of rheumatism and obliged to return home. W. H. McGiven is now playing his part of Peter Belcher.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The closing night of Haverly's Mastodons, 13th, 15th, were as well patronized as the opening night, and the boys were in much better voice. Barry and Fay had a regular picnic (no pun) here, opening 17th for three nights. They were in high spirits. The house was packed at every performance. Roland Reed exposed his Cheek to the popular criticism, 20th. Business was small at first, but is improving, and a good play, a fresh star and a well-dressed and well-mannered co. will leave a good impression. To my mind Reed has talent, and Goodwin and Raymond must look to their spurs.

Pence Opera House (M. Breslauer, manager): The Nobody's Claim comb. filled the week of 17th and gave a good representation of that blood-curdling drama, but the audiences have not been large and the terrible death of young Le Haire, the trapeze performer, 15th, has thrown a gloom over the place. Next week a new specialty co.

Theatre Comique (James Wheeler, manager): Only new faces this week are Heffernan and McDonald and Pearl Atherton. The regular variety performance to paying business.

Items: Mme. Carreno and Emma Howe assist at our Philharmonic, 24th.—On Saturday evening, 15th, Albert Le Haire, a trapeze performer with Leslie, Howard and Kaine's co., fell from the ceiling of Pence Opera House to the floor and was instantly killed. The act in which he was engaged was walking head downward, with toes clinging to rings attached to the ceiling. A fastening broke, and after a fall of forty feet upon an iron chair he was picked up with a broken neck and fractured skull. Deceased was twenty-four years old, eight years in the profession, and made his home with a mother and brother at Montreal. He had ordered a net from Chicago, and would have used it at his next performance had he lived. No blame is attached to the management of house or co.—T. F. Brennan, who plays Belcher in Barry and Fay's co., was laid up a week with lameness and only rejoined the co. 17th, when he still limped.—Vank Lewis, a St. Louis lithographer, pretends to own by copyright Irish Aristocracy, and says he will play it. Manager McGiven has forwarded his copyright to his attorneys and the matter will be fought to the end. These genial Irish comedians are to add another to the plays which go by numbers; 97 or 79 is the title of Adolph Neuendorff's new play, which they will produce in June next.—Rumor here says, Tuthill, manager of the Minneapolis baseball nine, is engaged to and will marry Susie Kirwin of the Wilbur Opera co. this Summer. I was under the impression that this bright young woman had one husband already.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Roland Reed's co. in Cheek, 15th, to small but appreciative audience. Mr. Reed did himself great credit, as also did his support, eliciting almost continuous applause. It is suggested that the honors were pretty evenly divided between Mr. Reed and our theatre-goers, the latter exhibiting fully as much cheek as the star in absenting themselves from so good an entertainment.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Emerson Grand Concert co., under management of the Knights of Pythias, gave two pleasing entertainments, 19th and 20th. The cornet solos by Walter Emerson were very fine.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Mr. and Mrs. George S. Knight opened 17th in Otto to only fair business. M. B. Curtis appeared in Sam'l of Posen to immense houses 18th, 19th. Wednesday matinee Mlle. Albina DeMer played Camille. Brown's Minstrels, 21st, 22d.

Coates' Opera House (M. H. Hudson, manager): Kate Claxton opened in The Sea of Ice 19th and continued through Thursday and Friday. Two Orphans was played at the Saturday matinee and evening. Emma Abbott, 28th, 29th.

Dime Museum (A. Judah, manager): Opened 24th. John H. Powers, Mills Zula, Harry R. Pierce, McNulty's Marionettes. In the theatorium the English comedy of My Neighbor's Wife.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): M. B. Curtis, as Sam'l of Posen, drew a large crowd 17th. Rose Eytinge opened 21st in Led Astray, to poor business. Roland Reed, April 1; Hazel Kirke, 5th.

HANNIBAL.

Hannibal Opera House (C. W. Winslow, manager): Brian Boroihme, under the management of Alonzo McCarty (an old professional), 18th. Very large but highly appreciative audience. M. B. Curtis and co., in Sam'l of Posen, to large house. Receipts, about $430. Mr. and Mrs. Curtis were recalled twice.

LOUISIANA.

Barnett Opera House (Ed. A. Glenn and Co., managers): Only a Farmer's Daughter, 20th, to a fair house, giving splendid satisfaction.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Kate Claxton, 18th, in Sea of Ice, to large business. Sedalia theatre-goers do not share the opinion of critics who are inclined to gush over Claxton. Charles Stevenson was well liked as Carlos and Marquis del Monte. Only a Farmer's Daughter, with Adelaide Cherie as the feature, gave satisfaction to good attendance 16th. Spanish Students, 27th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (H. H. Hyams, acting manager): The Two Johns (Hart and Stewart) played their accustomed laugh to big houses, 17th, 18th. Leon and Cushman put their new departure in "black" on with indifferent success, 20th, 21st, 22d. [illegible] is not a minstrel show, and yet can hardly be called anything else. It is made up of the usual specialties, skilfully put together and moulded into form, possessing many strong hits; but black comedy is no [illegible] and [illegible] must be [illegible] to succeed. Leon made the most of [illegible], as no one could do it so well. Cushman, as the Doctor, was great. [illegible] made a perfect Mrs. [illegible], and all were ably supported by a strong co. Romany Rye, 24th, 25th, 26th, 29th.

NEWARK.

Grand Opera House (Leonard Grover, manager): Bartley Campbell's Siberia was given all last week to good business.

Park Theatre (Leonard Grover, manager): Mr. and Mrs. William Florence came 20th, 21st, 22d, in Facts and The Mighty Dollar, to excellent houses. Thatcher, Primrose and West's Minstrels had good houses 24th, 25th.

Newark Opera House (Fred. Waldmann, manager): The attractions this week are offered by Kernell, Wheatley and Traynor. Harry and John Kernell, Hermon Wheatley and Ted Traynor, Kitty O'Neil, the Olympic Quartette, McIntyre Brothers, Thomas and Clara Maxwell, Flynn and O'Brien, Maggie Traynor, Charles and Thomas O'Brien, and others. Each entertainment concluding with the comedy, entitled Flannigan's Ball, all the comedians in the cast. Monday, 31st, Whitney and Long's Magnets.

PATERSON.

Opera House (H. C. Stone, manager): Rip Van Winkle comb. 19th. Poor house but a good entertainment; cheap prices. Oliver Doud Byron in Across the Continent, 22d. Mr. Byron is a great favorite in Paterson, and always draws a good house.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Rentfrow's Jolly Pathfinders, 14th and 15th, three performances, to delighted audiences, presenting Scraps Friday evening and Saturday matinee, and Six Peas in a Pod evening. Jumbo Davis appeared 20th to big business. The principal feature was the fine band.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): During the first half of last week, beginning 17th, we were allowed to judge for ourselves as to the merits and immoralities of that much talked of spectacle, The Devil's Auction. It presents nothing more suggestive or immoral than any of its predecessors, and during its production here crowded houses, with a large proportion of ladies, greeted every performance. The scenery was fine, but not gorgeous. The ballet was good and well costumed, and the Peacock dance caught popular fancy at once. On Thursday, 20th, Callender's Minstrels gave a very pleasing performance to a large audience. On Friday evening and at the Saturday matinee Carrie Swain was seen in Hiscock's play, Morning Glory. Business was not great, but the audiences were apparently well pleased. As a literary or dramatic work Morning Glory is not an achievement of which to be proud, and will detract from rather than add to the author's reputation. Carrie Swain does some things during the course of the play which are very clever, notably her singing and dancing; but when the demands of the text (and they are very few) call for legitimate dramatic work she is painfully deficient, and that lack is made more prominent by a slurring over of her lines in the apparent endeavor to get over them as quickly as possible. During the present week, Herne's Hearts of Oak and Salsbury's Troubadours are the advertised attractions, and will probably do a good business although the amusements for Music Hall will somewhat influence the receipts at the Leland.

Music Hall (Mrs. Charles E. Leland, manageress): Coming: Return engagement of McCaull's Beggar Student co. 24th, 25th. The Princess Ida, 28th, 29th.

Levantine's Theatre (F. F. Levantine, manager): J. J. Sullivan's Maloney's Raffle comb. did a large business last week and gave good satisfaction. [illegible]'s Comedy co., in Fun, is the bill for the current week.

Items: The current week brings five excellent attractions to our theatres, but some of them will have to suffer from bad business.—Mrs. Carrie Turner-[illegible] was visiting here last week and returned to New York on Thursday. When questioned as to her future plans looking to a return to the stage, she replied that her future in that respect is as yet unfinished. Mrs. [illegible] says she has several flattering offers, among them one from the Madison Square management, accompanied by a contract ready for her signature, and should she finally determine to resume her profession it will be under that management in preference to any other. The contract referred to is limited to one year, and according to the lady's statement is very advantageous and liberal.—A. E. Scheible, in advance of the Troubadours, was in the city last week.—George E. Gouge is here, arranging for the production of Princess Ida.—The Mendelssohn Quintette Club, of Boston, will give a single performance at Bleecker Hall on April 1.—In conversation with your correspondent Mrs. Leland said that under no circumstances would she enter the proposed theatrical circuit between New York and Buffalo. She is confident that it will be to her best interests to run her house entirely independent of such a circuit. She has experienced no difficulty in the past in securing the best attractions, and she anticipates no trouble in the future. Thus the much-discussed circuit is disposed of, at least as far as Albany is concerned.—Mrs. Leland's annual benefit, tendered by prominent citizens and state officials, will occur on the evening of April 23 and the bill will in all probability be Sardou's Divorçons.

TROY.

Griswold Opera House (S. M. Hickey, manager): Large audiences were the rule at the eight performances of The Romany Rye last week. The drama is nicely mounted and capably presented by a co. headed by Walter L. Dennis, Georgia Tyler and Mrs. W. G. Jones. Shook and Collier's comb. will present Storm Beaten the entire current week and will be followed by Mlle. Rhea, who will appear 31st, April 1, 2, 3.

Rand's Opera House (Gardner Rand, manager): I. W. Baird's Minstrels gave two performances, 22d, to fair attendance. The Boston Ideal Opera co. will sing Giroflé-Girofla, 24th, and will doubtless be greeted by a large and fashionable audience.

Grand Central Theatre (P. Curley, manager): A co. styling themselves The Renard Sisters' Celebrities are announced for the current week.

Item: S. M. Hickey, manager of the Griswold, will next season manage the tour of George C. Miln the tragedian, who lately appeared in this city. H. P. Soulier, also of the Griswold, has joined The Devil's Auction co.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The accomplished young actress, Margaret Mather, and a strong co., are drawing large crowds this week. Next week, John McCullough.

Lee Avenue Academy of Music (Berger and Price, proprietors and managers): The Wilbur Opera co. are playing here this week, and produce a different opera each evening, among which is the Prince Consort, which is produced for the first time in this city. Next week, The Romany Rye.

Item: It is currently reported that this district is to have a new theatre, at which will be produced first-class variety.

BUFFALO.

Academy of Music (Meech Brothers, managers): A Madison Square co. gave Esmeralda 17th, 18th and 19th. Three times in one season is rather too much. Business was only medium. The Troubadours filled out the week to paying business. Three of a Kind, with Salsbury and Nellie McHenry, proved as amusing as their previous budgets of fun. Robson and Crane, 24th, 25th and 26th. Having skipped us for several seasons, they should do large business. The advance sale is excellent. Our Bachelors was the bill for Monday. Maggie Mitchell remainder of week. T. W. Keene, 31st.

Wahle's Opera House (Emil Wahle, manager): Miss Thursby's concert 17th was the only attraction last week, and it proved but a poor one. William Stafford, 27th, 28th and 29th; Bennett and Moulton's Opera co., week of 31st.

Music Hall (Meech Brothers, lessees): McCaull's Opera co., in The Beggar Student, 20th, 21st and 22d, brought out very good audiences. Princess Ida visited us 24th, 25th and 26th. The co., fresh from New York, should give a good version of Sullivan's latest.

The Adelphi (Joe Lang, manager): Castle's Kelly and Ryan's Specialty co., week of 17th, did an excellent week's business. Leavitt's All-Star co. current week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The J. J. Collins Dramatic co. made a most favorable impression 17th and 18th, appearing in Damon and Pythias and Virginius. J. T. Malone handled the leading characters with a finish that was a surprise to even his best friends, and proved himself to be an actor of great ability. The other members, particularly [illegible] Field, rendered efficient support. The [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Duryea, Maggie — Piggott, Sol
Dugan, Wm. T. — Pearson, Harry
Dickenson, Anna E. — Paxton, Geo. S.
Donaldson, Mamie — Roberts, C. W.
DeLaney, Marion — Ryan, R.
Eder, B. Morgan — Randal, Robert R.
Estes, Harry — Rosenbaum, E.
Evans, Mrs. J. D. — Ross, A.
Farmer, Harry (2) — Reichman, J. L.
Fenwick, Emelie — Rhodes, John F.
Fleming, Marion — Ramsden, Daisey
Fry Concert co. — Stymon, J. L.
Ferguson, Robt. V. — Studdard, A. E. (2)
Fletcher, Lizzie — Scherwell, Rose.
Foote, Richard — Stevens, E. A. (2)
Feeley, Miss E. R. — Stockton, Ella
Forbes, Chas. — Smith Comedy co.
French Spy Troupe, agt. — Simpson, Alfred L. (2)
Fiske, W. — Steven, Fannie
Fagan, Barney — Schwab, Fred
Farr, Edith — Sylvester, Louise
Gruh, Lillie — Seabrooke, Thos. L.
Goodwin, E. S. — Thompson, J. W.
Girard, Lillian — Tannehill, F. A.
Graves, C. L. (2) — Temple, Miss N. (2)
Gray, Miss Ethel — Thurnet, Ed.
Galloway, Geo. N. (2) — Tracy, Helen (2)
Gould, Miss Florence — Taylor, Mrs. F. W.
Gill, Wm. (2) — Taylor, H. P. (2)
Gould, E. W. — Thompson, A.
Gore, Wm. F. — Tillotson, J. K.
Gigantean Minstrels (agr.) — Temple, Ross
Gordon, W. A. — Taylor, H. S.
Grime, Chas. B. — Throop, Mrs. Lou
Gibson, Mr. — Van Huyck, Sara (2)
Hoey, Geo. — Villa, Sam. B
Hopkins, Daniel B. — Von Leer, Sara
Harrison, Frank — Wilson, George
Hunnicutt, Henry — Wilton, Ellie
Hoffman, Emma — Wilbur, A. R.
Hill, Burt m — Weber, Lizzie
Hudson, P. O. — Whitney, J. F.
Hugo, Will H. — Woodall, W. P.
Hank, Minnie — Wires, Rodney S. (2)
Harold, Donald (2) — Walton, Harry
Hall, Pauline — Wilson, C. T.
Hunter, Fred. — Ward, Miss G.
Henderson, Mr. (2) — Webster, A. C. (2)
Hanchett, D. — Wilcox, E. T.
Hanley, Mrs. R. — Waldro, Lizzie
Hall, Flora — Widmer, Harry
Hewitt, Belle — Wagner, Cal (2)
Hall, F. D. — Wakeman, Annie
Hosmer, Edith — Wells, Grenard
Jump, G. H. — Wilson, Kate
Johnson, James — Wolf, G.
Kelly, W. W. (2) — Wheeler, Punch
Kinsley, I. (2) — Young, Miss M.
Kimball, Alice

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Tragedy Galore.

We cannot be accused of neglecting the claims of tragedy this Spring. The two principal American tragedians are with us at present, and next week the representative English actor will begin another engagement here.

It is possible that the tragedy business is being overdone. Like all other good things, one can get enough of it. The public, while it is not going crazy over the outlawed impersonations of Booth and McCullough, is nevertheless doing its duty and bestowing upon them liberal patronage. As Irving will appear during his forthcoming engagement in several characters which he has not yet attempted in this city, his stay will doubtless attract considerable interest; but we do not look for a repetition of the *furore* he occasioned last Fall. Irving has not yet appeared in the loftier Shakespearean roles, so the duty of pronouncing judgment upon him as a tragic actor lies before us. His measure has already been taken in the direction of melodrama and romantic drama, but the more important verdict is yet to be rendered.

The financial success with which legitimate acting has met this season should be as a healthy stimulus to the nobler purposes of the stage. It is assuredly a source of gratification to the advocates and admirers of the more exalted aims of the profession.

The Art of Dressing.

To dress well is almost as important as to act well, and yet there are many good actors who quite ignore the necessity in modern pieces of wearing clothes suitable to the characters they impersonate. Slouchy or unfashionable attire is far more conspicuous on the stage than on the street, and it should be the aim of the professional to garb himself strictly in accordance with the requirements of the part he represents. Indifference to this frequently results in serious injury to what would otherwise be an enjoyable performance. Several instances were observable in a new play produced at an uptown theatre on Monday night. Two or three of the principal actors, through carelessness in the matter of dress where great nicety should have been exhibited, became the subject of amusement. In other respects they were quite satisfactory, yet their best endeavors were thwarted because the audience could not forget that they were queerly attired.

If it be true that the apparel oft proclaims the man, the example we have cited makes it obvious that taste in dress frequently indicates the actor. Our actresses go to the extent of over-dressing sometimes; our actors in many cases go to the opposite extreme. In these days of large salaries and skilful tailors there is no excuse for mistakes or inadequacies in the matter of clothes and raiment.

Dramatists "Known" and "Unknown."

We have always supposed that the manager of a stock theatre made it his business to examine the plays sent him for perusal—not as a matter of pleasure, but as a matter of business. We have also supposed that it was by this means that the manager occasionally secured desirable pieces and aspiring dramatists obtained recognition and encouragement. But Manager Collier quite upsets these conclusions by telling the reporter of a daily paper how manuscripts are treated at the Union Square Theatre. "It is an odd thing," he is made to say, "that people are so anxious all the time to load the reading of plays upon managers when they aren't willing to do it themselves. We get cords of plays—not dozens or fifties—but cords of them. We do not read manuscripts unless they are from people we know something about. It is all bosh to talk about finding a good thing every now and then among the manuscripts of unknown writers."

It is notorious that the reporters of the daily papers misrepresent the words and often the meaning of the people with whom they come in contact in their insatiable quest of news. It is charitable to presume that the language ascribed to Mr. Collier is fictitious, unless we wish to insult both his intelligence and his common sense. The admission that no plays are examined at the Union Square except when they are sent in by authors of reputation certainly betrays a lamentable condition of affairs.

Pray, how are dramatic writers to become "known" unless their claims are investigated and their merits developed? Surely, if Mr. Collier's policy were carried out no playwrights could become "known," at least through the medium of his establishment. They would have to make their reputation elsewhere before the Union Square would be open to them, in which case Mr. Collier would not be a manager, but an imitator of managers and a sham. And if the managerial guild generally adopted Mr. Collier's plan the production of new plays would cease entirely with the passing away of the present generation, for the race of "known" dramatists would die out and the "unknown" dramatists of the future would be disqualified from supplying their place. Under such conditions theatres, managers and actors would disappear altogether.

Ten years ago Campbell, Howard, Marsden and the rest were "unknown" dramatists. Yet they were perhaps as capable of writing acceptable plays then as now. Had Mr. Collier managed a theatre in those days, and had these then obscure writers submitted pieces for examination pursuant to his policy, he would have rejected them all without investigation on the ground that the authors were "unknown." There are embryo Campbells and Howards and Marsdens engaged in play-making now. They must come to the surface, for genius will not down. Experience has proved to managers quite as gifted as Mr. Collier that it is not bosh but wisdom to recognize the fact that not occasionally but very often a good thing may be found among the manuscripts of "unknown" writers.

For the credit of the profession and of Mr. Collier, let us take it that the words alleged to have been uttered by him were invented by some irresponsible scribbler gifted with more imagination than judgment. To suppose them to be genuine is to reach the conclusion that Mr. Collier does not comprehend his duty to the stage and to the public, and is consequently unfit to occupy the eminent position of director of one of our leading theatres.

A Reign That Was Brief.

Until quite recently the stage carpenter occupied altogether too large a share of attention. Instead of performing the functions for which he is obviously intended, he boldly attacked the theatre, dislodged the dramatist, took forcible possession in his stead, and, with the assistance of speculative managers and foreign manufacturers of melodramatic trash, assumed full control. To his ends all else was subordinated. Actors became puppets especially constituted to call attention to his achievements. The public bowed down to and worshipped the saw and hammer, while Melpomene and Thalia stepped off their pedestals and slunk unnoticed into obscure corners.

But the reign of the usurping carpenter was brief. He soon exhausted his resources, and the public, surfeited with his tiresome contrivances, returned with redoubled ardor to the true dramatic shrine. At the present moment there is not one production in this city that depends for its success upon mechanical effects; last year at this time there were half a dozen. Like all other persons of restricted scope, the carpenter is useful in his place. That he ever succeeded in getting beyond it is to be regretted, for he managed in a very short space of time to work a great deal of injury to the stage. Let us be thankful, however, that his grip is loosened and that the play once more is the thing.

Personal.

KING.—De Loss King, whose portrait appears above, is the Masher, Mort Devine, in Gus' Williams' play, One of the Finest. He makes the part so excruciatingly funny that, no matter how brief the notice of the play by provincial critics, Mort Devine is given at least a line. Mr. King is engaged for Mr. Williams' new play, which is to be produced at the Comedy Theatre, this city, this Spring.

MINER.—Harry Miner is in the West.

POST.—Lily Post will go to England this Summer.

MANTELL.—R. B. Mantell goes to Europe this summer.

TURNER.—Carrie Turner will soon return to professional work.

WHIFFEN.—Mr. and Mrs. Tom Whiffen will spend their Summer vacation in England.

RAMSAY.—Walden Ramsay has signed for another year with the Madison Square Theatre.

MANSFIELD.—It is doubtful whether Richard Mansfield will again return to the Madison Square.

LESLIE.—Fanny Leslie, a London favorite of some reputation in comic opera, will shortly come to America.

WILSON.—Francis Wilson, the comedian, will take Fred. Leslie's place at the Casino on the latter's return to Europe.

HAWORTH.—Joseph Haworth, of McCullough's support, has greatly improved during the past year. His physique is better, and his force has toned down.

JAMES.—Louis James and Marie Wainwright sailed for England last Friday.

TERRY.—Ellen Terry will bring her daughter to New York after her London debut.

BOOTH.—Agnes Booth will appear in Boston April 7, either in Pique or The Squire.

ARLINGTON.—Maggie Arlington makes her operatic debut at the Bijou on Monday night next.

RICE.—Edward E. Rice has retired from the managership of John Stetson's operatic ventures.

CLEARY.—Edward Cleary, now with Modjeska, goes to the Union Square Theatre next season.

ROBINSON.—George S. Robinson has been especially engaged by Mr. Cazauran for The Fatal Letter.

HAWORTH.—Joseph Haworth has received an offer to play the heavy part in Love and Law, Mr. Nobles' new play.

GODFREY.—Carrie Godfrey is still singing Cecile Fernandez's part in Falka in Philadelphia, the latter lady being still ill.

KIMBALL.—Jennie Kimball and the Little Corinne company are temporarily idle in New Haven. A new play is being rehearsed.

FISHER.—Perkins D. Fisher continues his success as Eliah Coombe in The Silver King. He has made the part a strong feature of the play.

BEAUDET.—The statuesque Rose Beaudet is greeted with rounds of applause at the Casino when she precedes the entrance of the march.

ANDERSON.—Mary Anderson will shortly play Bianca, in Fazio, in London. She reopens the Lyceum with Romeo and Juliet in September.

WYNDHAM.—Charles Wyndham and his company sail for England April 4. His new Criterion Theatre will be opened on Easter Monday night.

HAUK.—During April and May Minnie Hauk will fill Festival engagements in St. Louis, Rochester and Richmond. Her concert tour closes on Saturday.

DE GARMO.—Lillian de Garmo (Mrs. J. W. Summers) died at Bushnell, Ill., on Tuesday. Although but a brief hour on the stage, the lady had developed much talent.

COTTRELLY.—Although Madame Cottrelly does not shine vocally in The Merry War, her artistic acting as the tulip-vender's wife more than redeems her vocal shortcoming.

INGRAM.—Alice Ingram has had to resign her engagement with the In the Ranks company to return immediately to England on account of a serious illness in her family.

MORELAND.—Arthur C. Moreland makes his debut in the legitimate in The Pavements of Paris on Monday night, preparatory to appearing in May Blossom at the Madison Square in May.

HASWIN.—Charles A. Haswin, the Wilfred Denver of one of the Silver King companies, has made a fine reputation in the part, comparing favorably with the best who have assumed it.

LEWIS.—Lillian Lewis, who is winning much praise as Barbara in In the Ranks, has been offered the juvenile part in the coming Cincinnati festival performance of the Comedy of Errors. She is rapidly coming to the front.

CAREY.—Edna Carey appears to have made herself popular with the impressionable San Franciscans. One of the brightest of the Slope critics pronounces her to be "the possessor of that rarest of beauties, a *svelte* figure."

MATHER.—Margaret Mather's picture appears on our front page this week. The gifted star has gathered laurels everywhere she has played this season. Miss Mather is filling an engagement in Williamsburg the present week.

FESTIVAL.—Otis O. Hall, secretary of the Cincinnati Dramatic Festival, has personally secured a guarantee fund of $86,000 for the enterprise and promises before April 1 to have the sum increased to $100,000.

PRESCOTT.—Marie Prescott has been engaged for the Cincinnati Festival. She will appear in A Midsummer Night's Dream. After that Miss Prescott will go on the road under the management of William Perzel, in Czeka, the Jewess.

MCCULLOUGH.—John McCullough closes his season at the Novelty Theatre, Williamsburg, April 5. He has been acting continuously since August 20, and has not missed a performance. His next season begins early in September.

NOXON.—Libbie Noxon has made a hit in The Stranglers of Paris. The leading paper of St. Louis says she has developed into a strong leading actress. "She surprised her friends and former acquaintances here," it adds, "by her exhibition of power." She plays the part of Sophie.

A Talk With McCaull.

Manager John A. McCaull, alluding to the forthcoming production of Falka at the Casino said to a reporter:

"I'm pretty certain it will surpass anything yet done there. The operas hitherto brought out at the Casino have not had much advantage in the way of scenic accessories, but Falka will be splendidly mounted. The three sets are being painted by three leading painters, each working on the one which gives best play to his particular talent. Hoyt is doing an interior; Thompson another interior of a different style, and Mazzanovich is laying himself out on an exterior. The mounting will be the finest any comic opera has received in New York."

"Falka is a genuine go in Philadelphia."

"The biggest operatic success known there in years. It crowds the gallery as well as the parquet, which, I take it, is the most substantial indication of popularity. Little Klein, who got his first start as Buttons in The Rajah, has made an unquestionable hit, and Wilson has a part that enables him to provoke any amount of laughter."

"Have you other works in store for production at the Casino?"

"Yes; the American opera, Desirée. It has the best book I ever saw, and the score is not only catchy but musicianly." Just at this juncture two well-known comedians, who have latterly deserted comic opera for dramatic pursuits, passed and saluted the Colonel pleasantly. "See those actors?" continued the manager; "they are dying to get into my company, and I'd like to engage them. But they only want $250 a week apiece. I offered them $200 for forty weeks, with the privilege of ten more in the Summer if they liked. They refused, however; so I guess I'll have to worry along without them.

"I want to tell you a piece of news. People have at last accepted me as a manager; I used to be called a speculator. Five years of experience seems to have exploded that idea quite effectually. Everybody believes he can manage an opera company—that a few weeks are enough to teach him all he wants to know. Let everybody keep on trying it. I find that I have to devote as much thought to the business as I did when I started—perhaps more. But I'm glad to have it admitted at last that I'm something more than a speculator. There's Henry Abbey just going into the Union Square Hotel; people say he's a speculator. He does his own thinking, nevertheless, and his own managing, and I have an honest admiration for his pluck, his shrewdness and his character.

"I used to be bothered a good deal by the leading members of my company, who would grow jealous of one another and then run to me with tittle-tattle and complaints. Now, I never go behind the scenes except when it's necessary to blow somebody up for breaking rules, and I won't listen to the wails of the discontented. Precedence of names on the bills is a source of much controversy and annoyance. Carleton, Leslie and Perugini all require that the word 'and' shall precede their names in the cast. The result is absurd. It doesn't look as if the three gentlemen were distinctively placed, but as if an ignoramus had written the bills. Next season I shan't agree to make any distinctions of this sort. The names of the leading people will be put in rotation at the head of the list. It doesn't make any difference to the public whether an artist is featured or not; he can only make himself prominent legitimately by his work on the stage. Nevertheless, singers and actors are like a parcel of children in their ridiculous sensitiveness on this subject."

Letters to the Editor.

THEIR SALARIES NOT REDUCED.

CHICAGO, March 22, 1884.

Editor New York Mirror:

DEAR SIR:—A late issue of your paper announces that Brooks and Dickson are reducing salaries in all their companies. We do not know what they may have done with others under their management, but in our cases they have not as yet proposed any such retrenchment. By giving this space in the columns of your paper you will greatly oblige, not Brooks and Dickson, but

FRANK WESTON,
J. R. CRAWFORD.

MR. PARKER AND MR. ROSE.

NEW YORK, March 25.

Editor New York Mirror:

DEAR SIR:—In your last edition you published a statement from F. Oakes Rose. Will you kindly state in your next that there is not one word of truth in it. The part of Dr. Osborne was played by Mr Rose with Miss Rogers at Newark, N. J., Jan. 14, and again at Moncton, N. B., Feb 25. As to Miss Rogers not giving him rehearsals, I would say that a rehearsal was called in St. John, March 4, especially for Mr. Rose, instead of attending which he was in Moncton, "without permission," putting up a telephone for the railroad company. As to my arrest, he, after causing it, sneaked out of town, saying he was going to Moncton, when he really left for New York, knowing he could not make a case against me, as I did not owe him one penny.

Respectfully, E. J. PARKER,
Manager Katherine Rogers.

A LETTER FROM MR. HARVEY.

TYNE THEATRE,
NEWCASTLE-ON-TYNE, ENGLAND, March 12.

Editor New York Mirror:

SIR:—A copy of your paper of March 1 has just been forwarded to me, containing a letter from Mr. Henry Holland concerning my original drama, The Wages of Sin. Will you kindly permit me to reply to a few of Mr. Holland's remarks? Mr. Holland says he saw the French play from which he adapted Truth at a Parisian theatre. Will Mr. Holland name the title of the French play, the name of the French author, and the theatre where it was produced? I expect the judge who tries Mr. Overton's case will demand this. Mr. Holland impertinently remarks: "All Harvey's plays are translations from the French, left him by the late Mlle. Beatrice." Let me inform this gentleman that the principal plays in our repertoire, even in Mlle. Beatrice's time, were my original ones. Again, Holland says: "Harvey's dialogue is his weak point." So you see this gentleman, who is a barrister and who has graduated at Oxford, not only steals my property but traduces me into the bargain. My plays have been before the English public for the last fourteen years, and from the London *Times* downward I have received the highest praise for my dialogue and construction. Let Holland produce one adverse notice on any of my pieces. A comedy-drama of mine was accepted by Mr. Lloyd for Wallack's Theatre, but on the death of that gentleman I redemanded my MS. This play is now sold to Messrs. Maubury and Overton, and one day I hope the Americans may judge of my weak dialogue for themselves. Now for the plain facts of the case. Mr. Holland was courteously admitted on several occasions to the Olympic Theatre, London, during my performances of The Wages of Sin, and that is where he has seen his version of Truth. I solemnly assert that my drama, The Wages of Sin, is original in story, dialogue and construction, that it is derived neither from play nor novel, French or English, and I also assert that Mr. Holland's play of Truth is a fraudulent copy of my piece. A copy of Truth taken down in shorthand has been sent to me, and it follows my play scene for scene. I can pick every line out of the dialogue which is mine. Now let me ask Holland why he also copied my day-bill. The cast of characters, the titles of the acts, are all mine, but slightly altered. Indeed, he has copied my day-bill so faithfully that two characters appearing in both bills do not exist in Truth. I ask you, sir, if I should dare to take a play to a West End London theatre and call it original if it were not so? Should I not be easily pounced upon? The plays I adapt from the French I announce as adaptations, and I defy any one to prove that the plays which I state to be original are taken from play or novel.

Apologizing for the length of my letter, believe me to remain, yours truly, FRANK HARVEY.

The Usher.

In Ushering
Shall him who can't The ladies call him, sweet.
—Love's Labor's Lost.

Teal is a very good sort of duck in season, but the Teal yclept Ben, who seems to have got his beak pretty deeply into the affairs of the New Park, isn't palatable at any season, if I may believe the statements of members of the company at present acting there in Her Sacrifice. They say that Teal, who belongs to the Hebrew persuasion, is chiefly remarkable for his ignorance of theatrical custom, his gall and his insufferable manners. Several old actors, during the rehearsals of the present play, on more than one occasion were only restrained from administering a sound thrashing to the little man for his impudence to them and the ladies of the company because they were tickled by the irresistibly funny aspect of his attempts to assume a little brief authority. That he has a whole skin to-day is undoubtedly due to this fact.

* * *

Why Messrs. Stevens and Murtha have made the diminutive Teal chief cook and bottle-washer behind and before the curtain of their theatre is something no fellow can find out. I am told that he was a lawyer's clerk three years ago in 'Frisco. What he has done since then to qualify him for the position he now holds so obtrusively is a mystery.

* * *

The Irving company needs a star, and the Booth company needs a stage-manager. Booth and Irving should form a partnership, the former to act and the latter to direct the stage. That would ensure satisfactory Shakespearean representations.

* * *

The Madison Square forces are intrenched at three theatres here this week—the home establishment, Grand Opera House and Third Avenue. The old idea of managers that it is bad policy to play your own attractions against one another isn't tenable in the present case, for all three of the M. S. companies are doing well.

* * *

Boucicault is writing a book designed to show the causes that have led to the commercial spirit of the modern theatre, while Harry Lee is preparing a magazine article to show the remedy for it. Boucicault, having done his share to transform the stage from an art conservatory to a trade mart, is well qualified to trace the change. But Lee isn't a big enough man to pose as a reformer.

* * *

A managerial friend of mine had occasion to advertise not long ago for "two walking ladies for a combination." Among the numerous applications he received was one from a female pedestrian, who thought she could fill the bill, as she was a walking lady and had travelled eighteen miles in four hours, heel and toe style.

* * *

The Twenty-third Street Theatre was changed in one day last week from a place of amusement to a place of worship. Some red-hot gospel expounders have taken possession and are making things warm for the sinners of the neighborhood. Under the new management this edifice—which has during its chequered existence served the purposes of stable, armory, Passion Temple and dramatic graveyard—may meet with better success. The seats are free, I understand; but they have never been paid for, so that's not a dangerous departure from past policy.

* * *

The demoralization of the Pop party appears to be pretty complete. Rice is a wonderful hand at keeping companies to the front and salaries to the rear, but in this case he has evidently exhausted his persuasive resources.

* * *

Fred Lyster is still in London with commissions to write several plays for English managers and stars. He will not return before Summer. By the way, James Allison, the Australian, seems to have treated Lyster badly. He accepted one of the latter's plays, took the MS. and agreed to send part payment on his arrival in New York. When he got here Allison sent his love back to Lyster, but nothing else.

* * *

Fred Vokes has taken advantage of the Bankruptcy Court in London. His liabilities are fixed at nearly $16,000 and his assets at nothing. This formality will not, however, release him from his indebtedness on this side of the water.

* * *

Gommy, of the *Times*, has written a long and characteristically bumptious letter to a London daily paper ostensibly to justify the opinions he expressed last Fall regarding Irving's acting, but really to blow his own trumpet and convince the English press and public that Gommy is a very big critical gun indeed, and that the dramatic profession and fifty millions of people on the American continent anxiously wait for Gommy's view of things theatrical and submissively accept Gommy's verdicts. But Gommy's assertion that all the leading tragic actors in this country value his sloppy little articles is too thinly coated a pill even for the stupid London papers to swallow. The consequence is that they soundly berate Gommy and pronounce him a presuming prig—which isn't far wide of the mark.

* * *

Gommy, by the bye, has an article on Barrett in the current number of the *Century*, designed to show that that tragedian is given to fostering the American drama. Barrett's fostering doesn't go very far. His quarrel with Boker in Philadelphia regarding the payment of royalties on Francesca da Rimini isn't so remote that it is buried in oblivion. In this article Gommy speaks of Booth playing Brutus in the famous Jarrett and Palmer revival of Julius Cæsar. Davenport assumed the character. Booth was not concerned in the production at all.

Mr. Kidder's Hands Full.

Besides writing plays and managing a theatre, Edward. E. Kidder acts as agent for Lotta and several other well-known people. During a talk with him in his office at the People's Theatre a MIRROR reporter gathered information on various matters.

"Did not the burning of the Windsor Theatre benefit the People's?" asked the reporter.

"We had very good business before the Windsor went up—or down."

"And next season's programme?"

"All but four weeks are filled. We have had the pick of companies, and made the best terms—for our side."

"How are your own plays?"

"Doing very well. During the Boston engagement of the Salsbury Troubadours, they play nothing but Three of a Kind."

"Anything new on hand?"

"I am just finishing a travestie for Leon and Cushman, and I have begun a melodrama. The latter I will take plenty of time to finish. I go to Europe early in June, and will devote most of my vacation to its completion."

"How is Lotta doing in England?"

"Very fairly when I heard from her last. She has made all her dates for next season, and will play three or four weeks in New York. She will produce my new play and Nitouche, which is a dramatization from the French. Nell Gwynne she only purchased on speculation, and cabled to me to sell it or lease it. I advertised the piece, and then received a cablegram stating that she had sold a third interest in it to French and Son, who will manage it for her."

"Is there any truth in the rumor that Mr. Miner will run his Eighth Avenue Theatre as a legitimate house next season?"

"There is no truth in it. The report that he intends to erect a theatre on Third avenue is also incorrect."

Mr. McConnell's Enterprise.

Mr. C. H. McConnell, of Chicago, was in the city last week attending to business connected with his theatre. Before he left for his city on Friday last a MIRROR reporter held a conversation with him respecting the improvements he is to make this Summer in Haverly's Theatre there.

"My attention has been called to an alleged interview with me in a dramatic paper on this subject," began Mr. McConnell, "but it was entirely fictitious, the statements having been put in my mouth with a view to effecting a reconciliation which I do not desire. A man cannot assail me and afterward hope to secure my friendship by toadyism. The real facts concerning the improvements are these. Every Summer certain renovations are made that cost several thousands of dollars. Last Summer I put $3,800 into Haverly's Theatre, Chicago, and when the workmen left there was little to show for the money. Now I propose to change the entire front of the house and spend $18,000. That amount would be used up in ten years in alterations of no particular effectiveness, so I argue that it is a better business move to make radical improvements all at once that will last the same number of years and cost no more in the end.

"The plans are ready, and when executed I shall have the handsomest house in Chicago. The walls will be covered with moulded plaster, gilded, as at the Casino. The auditorium will be illuminated by one thousand incandescent electric lights, so screened as not to offend the eye and yet to brilliantly illumine every portion of the house. Around the first tier there will be forty boxes. During important engagements these will be sold outright only, when attractions of less importance appear single seats in them will be sold at a small advance over the orchestra seats. A drop-curtain is being embroidered by a decorative art company here. It will be twice as large, twice as effective and twice as expensive as the embroidered curtain at the Madison Square. New chairs will be put in all through the house, handsomely upholstered. I have arranged to use the Mackaye chair, as it will give the spectators a greater sense of security.

"Malicious people have asserted that Haverly's is a fire-trap. This is false; it is as safe as any theatre in Chicago. I shall make it the safest before I get through. The curtain will be lined with asphalt; a skylight, acting automatically in case of fire, will uncover the stage so that the smoke can escape; water pipes will be so arranged as to drench every inch back of the footlights; the fire-proof curtain will drop of itself should the temperature rise above a certain point. But prevention of fires is better than appliances to quench them. Statistics show that conflagrations in theatres chiefly arise from the use of gas. In my theatre there is not a single gas-jet. The electric light is used in every department. Without gas it is almost impossible for a fire to start.

"What has come of the controversy with Hamlin? Nothing. He replied to my letter, but he evaded the points on which I challenged him; so I don't think I shall give him any more attention. I offered to bet that he has never had as much money in his theatre at relative prices as Haverly's has had, and he begged the question. My offer still holds good."

Mr. Colville's Little Fight

"If every manager took the same pains as myself to banish speculators, the public would be able to get seats without preference, upon the principle of 'first come first served,'" said the Fourteenth Street magnate to a MIRROR scribe. And the manager threw a good deal of emphasis into his words. "I pay a man specially to warn my patrons that speculators have no recognition at this house. It has worked very satisfactorily, and the engagement of Mr. Booth has settled the question. I have raised the prices, and the advance sales prove that when a high artistic treat is offered the public willingly submit. The first ten rows of the orchestra now sell at two dollars a chair; seven rows at one dollar and a half. In the balcony, six rows sell at one dollar and a half, and three rows at one dollar. I have not changed the other prices."

"Have you made any arrangements for next season?"

"Yes. I think the selection of attractions I have made will compare favorably with those of any other house."

"Is everything ready for a revival of The Pavements of Paris?"

"Yes. Mr. Rickaby has devoted all his time and brains to it for the past two months, and his reputation is a guarantee that the public will not be disappointed."

Litigation Over Confusion.

Confusion, as mentioned in a previous issue of THE MIRROR, is the subject of legal attention. French and Son purchased from Manager Thomas Thorne, of the London Adelphi Theatre, the American rights to the piece. The play has been running in London for over a year. The author, Mr. Derrick, was, until 1881, in the employment of the Hanlon Brothers, who own Le Voyage en Suisse. They have recently claimed a right to Confusion, on the grounds that while in their employ the author sold them the piece, and they have accordingly begun proceedings against French and Son. A French view of the case is given by T. Henry of that ilk:

"I am waiting," said he, "the arrival of evidence from England to demolish the Hanlon claim. The receipts are being paid into the hands of trustees pending the outcome."

"Were you aware of any arrangement between Mr. Derrick and the Hanlons?"

"No. They opened upon us suddenly. I do not think that Derrick understood that the Hanlons had any claim to his work, and they will have to prove their case very clearly. It is strange that they should wait until Confusion had made a hit."

"How is the piece paying now?"

"Very well indeed; both companies are prosperous."

A Sanguine Military Man.

General Barton is a very retiring man, seldom opening his mouth to newspaper men. His embarrassment in the presence of a reporter evokes sympathy. Still, he was at one time a journalist himself. Distant in address, he especially objects to being interviewed. There being some doubt about the success of La Vie, a MIRROR reporter, happening to meet him, succeeded, after much hard work, in extracting his opinion in regard to the burlesque.

"Its success is assured," said the California General. "We have made a great number of changes since the opening night, and engaged some very good people for changes in the cast. The changes were necessary."

"Will its success approach that of Orpheus and Eurydice?"

"Why not? There is a greater variety. The scenery, costumes and music are as pretty, and when it has been running a week longer the comedians and artists will be quite as good in their parts as any of the Orpheus cast."

"Have you made any arrangements for next season?"

"Not as yet. We have engaged much fine talent for our stock company. It will soon be complete."

"Orpheus and Eurydice will remain on the road?"

"Yes; it will play all Summer and next season. The demand for it enables us to get the best terms and dates. From present indications La Vie will run all Summer. Orpheus is doing better on the road than it did at the Bijou."

"Have you anything in view for production after La Vie has run its course?"

"We are besieged with adapters and librettists. Several pieces are under consideration, but there is plenty of time to make a selection."

"What of the litigation over the Bijou?"

"It will be of short duration. We are in the right. The rent has been paid. If it were not for our taking the bull by the horns the Bijou would not have opened until midwinter."

The Thalia Not in the Market.

There have been many rumors of late that the Thalia Theatre was about to change hands. Speaking in reply to a MIRROR reporter yesterday on the subject, Manager Amberg said:

"I have a lease of this theatre, and it is paying very well. The houses are uniformly crowded. I have no intention of giving it up, and will continue its management next season, giving plays and operas in German only."

"When do you close your season?"

"About the 15th of May. It has been successful commercially and artistically."

"You have nothing more to do with the Lilliputians?"

"Nothing whatever. I had engaged them for a tour, but the manager broke his contract with me, and I am now suing him for damages."

"Have you any new attractions?"

"When Bandmann has filled his engagement, I will produce a new opera with Geistinger. As yet I do not care to name it."

"Do not a great many of your company leave you from time to time to go on the English-speaking stage?"

"When their contracts are ended many of them do. They are anxious to gain a footing. Many more will go next season."

The Unhappy Surprise Party.

At the beginning of the season E. E. Rice had an interest in several enterprises. He had two Pop companies, two opera companies and two Fun on the Bristol companies dated from his headquarters on Broadway. One by one these have passed away, until at present the original Surprise Party only remains. The harmonious existence of this combination has been disturbed frequently, but the principal members clung to the piece which had brought them fame—either from affection or a yearning for that salary day which had become an *ignis fatuus*. The financial success of the season has been very good, but the managerial draught on the receipts caused irregularity as to pay-day.

On Friday night, at Pittsburg, feelings which had been smothered for over twelve months were allowed to express themselves, and George Fortescue declined to play. Irene Perry, who had been one of the chief features of the Party in the opinion of the public, had an unpleasant scene with John A. Mackay. He attends the front of the house until his turn comes to go on, and then from the wings directs the encores and imparts such vim to the entertainment as impromptu wit enables him to do. May Stembler, the soprano of the company, leaves on Saturday, and Richard Gorman and Stuart Harold take their departure at the same time.

On his arrival in town Mr. Fortescue was sought by a MIRROR man, and he unbosomed himself as follows:

"I am glad to be freed from bondage. I have always done my work conscientiously, receiving fair criticisms from the press, and worked hard throughout two seasons and all last Summer. I have not known a regular salary day this season. My cause for leaving the Surprise Party is incorrectly reported. All season things have been unpleasant in the company. But it was impossible to perform at ease under the circumstances, as preferences were shown. Many times I asked Mr. Rice to let me go, but he gave me new contracts and promises."

"How long have you been with him?"

"About six years. Things came to a climax on Friday night last, when Mr. Rice was in Pittsburg. I informed him that I intended to come to New York, and asked him to pay me my five weeks' salary. I was aware of his impecuniosity, as it is said he is indebted to John A. Mackay in the sum of $1,200. He said, in a suave manner, that he would like me to remain with him, and many other glucose things. I was witness of a scene on Friday night, however, which I hope never to see repeated, and I am not at all surprised to hear of the resignation of several other members of the company. As an inducement to get me to go to San Francisco, Mr. Rice said he expected to get $15,000 damages from the owner of the Bijou for the loss he had sustained by the delay in opening."

"Do you intend to star?"

"I am unprepared as yet to say what I shall do, but I expect to open in a few weeks in burlesque at an uptown theatre."

Mr. Fortescue was surrounded by his family and friends, who appeared delighted to have him back in their midst.

The only other member of the company who had arrived in the city was Irene Perry, who, with her mother, received the reporter at her hotel. Her mother accompanied her during the tour.

"What were your reasons for leaving the Surprise Party?" asked the MIRROR man.

"The strain and worry of the season has been so great that I feel relieved in getting back to New York. I will just state the cause of my leaving and the circumstances attending it. All the season I have not been on speaking terms with Mr. Mackay. I was engaged to Mr. Rice, but Mr. Mackay, being the manager, rules everything in a tyrannical manner. He made my position unbearable; I could not please him, no matter how much I tried. Whenever he wanted a substitute for Miss Castleton I was called upon, and both in this city and on the road, at short notice, I was compelled to go on and fill the part and do both specialities. Although he frequently told my mother and others that I was very useful and talented, he did not relax his severe interference with my business or fail low [illegible] until at last I got my gorge down so finely that I just did exactly what he said and relied upon my own discretion for nothing. In Pittsburg, on Friday night, he told me I should not go on in the middle of the performance. I immediately replied that he need not trouble himself, as I would go to New York. He found fault with a sitting posture I assumed. Not content with that, he told me it was most unladylike. I told him I did not know that, whereupon he said: 'Certainly not. How could you? You have never had an opportunity of learning to be ladylike.' I will forbear to tell you all he said, but no woman of spirit could stand it. No one would have addressed such vile language to my women. E. E. Rice was present, and approaching him, I asked him whether he or Mr. Mackay was my manager. Advancing, Mr. Mackay said, 'Leave the theatre.' He afterward told the people in the scene that he 'bounced' me. I resigned, although Mr. Rice tried to smooth matters over. But the greater the distance between myself and the Surprise Party, the happier I will feel.

"I asked Mr. Rice to pay my back salary, but he did not do so. I think Mr. Mackay had a hidden reason for annoying me to a point that made my position untenable. I will not say anything as to the manner in which he conducts himself personally, or of the opinion in which he is held by certain members of the company. I am done with the matter, and am now negotiating for an engagement in the city."

E. E. Rice telegraphed Bessie Jarrett on Monday: "Surprise Party all right. Stubborn paper (Pittsburg) for libel." "This," said Miss Jarrett, "is all I can tell you of the trouble. Mr. Rice is the sole owner of Pop, and takes it to San Francisco, where it will play at the Bush Street Theatre."

Professional Doings.

—The Grubb sisters have joined David Hayman's Fiz company.

—Koster and Bial will send a vaudeville attraction on the road next season.

—Henry Irving, Silvia and D. A. M. are the attractions in Brooklyn this week.

—Henri Laurent did not go on the road with Princess Ida. No. 2. Disappointment is equally divided.

—The opera company engaged by Townsend Percy for the Spanish Fort, New Orleans, will play there twenty weeks.

—Fred. Lotto has been engaged by Spies and Smart for Milton Nobles' engagement in his new play at the Fourteenth Street Theatre.

—H. B. Phillips and Hudson Liston have joined the company being formed for the production of Pique at the Grand Opera House.

—Selina Dolaro and Harry Saint Maur will appear in a comedietta written by the former at the Grand Opera House on Actors' Fund Day.

—The Buckingham Theatre, Louisville, Ky., which is looming up as a combination house, is in need of attractions for the weeks of April 14, 21 and 28.

—Among the pieces which George Fortescue will play are Well-Fed-Dora, A Woman of Nerve, and another in which he will play a Hebrew woman.

—Charles Barringer has been very successful in leading heavies during the Lyrell season in Winnipeg. The company has just closed a fine season in that remote city.

—Harrison Tucker, the new manager of the Keokuk (Ia.) Opera House, is booking for '84-'85. He wishes managers who have booked with D. L. Hughes, his predecessor, to address him.

—The Gem Opera company will shortly go on the road with Charles Baker's opera, The Missing Link. The company engaged are Mary Stewart, Agnes Halleck, Alonzo Hatch, Seth Crane, and Andre, the new basso.

—Colonel W. T. Milliken, of Linn and Co., sold to Manager Bert, of San Francisco, the play called Nana Sahib, which the latter intends to produce the coming season. In the title role Bernhardt's latest success was made.

—Manager McCaull has withdrawn Dubois from rehearsal. The Western dates of Fatinitza have been postponed, as the opera is a great success in Philadelphia. The Quaker City Lyceum Theatre has become a house of comic opera.

—The collapse of the Grau English Opera company followed upon a very successful engagement in Louisville. It was therefore unexpected. Had it occourred last Fall, in the South, little surprise would have been expressed.

—On Tuesday night the swells appearing in the Bijou chorus appeared in knee-breeches instead of long trousers, and in a few days short dresses instead of trains will be worn by the ladies of the chorus. In comic opera burlesque the leg's the thing, evidently.

—R. B. Bouchier left on Friday to join William Stafford's company. Eula Talbot left on Monday to join Frank Mayo's company in Detroit, and Donald Smith has joined John St. Lawrence's company. They were engaged by Spies and Smart for these managers.

—A ballet consisting of Kate, Ida and Fanny Francis, Rose Celeste, Susie Summerfield and Terese Boissy, has been sent by Spies and Smart to W. H. Lytell, in Milwaukee. He has purchased Michael Strogoff, and is producing Around the World and Bartley Campbell's plays.

—Nobody's Claim is to be put on the road in elaborate style next season. The management announce "the greatest triumph in mechanical effects ever presented to the public." This play has been really a remarkable success. Two companies are now playing it on the road. F. Rosenbaum, a late Leavitt attaché, will manage the new departure.

—G. W. Moore and Thomas Holmes will arrive in New York in about a month. They come to arrange a tour of Royal British Stars. In their announcement no clue is given as to whether the R. B. S. will be white or black; but we are assured that they will be "representative artists—the *élite* of Great Britain." Mr. Moore is the well-known minstrel manager of London.

—D. A. M., Archie Gunter's comedy, was done at the Brooklyn Grand Opera House Monday night, under the author's management and personal supervision. The piece, according to reliable accounts, made a hit. Three curtains were given the situation closing the second act. The piece will be kept on two weeks, its success warranting the postponement of Aline the Opera, which was to have been brought on next Monday.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

...appeared the last three nights to fair houses. This ... is a star of unusual strength, and fully competent to ... the leading play, last night with such pow... Ridley, W. C. Kelly, T. E. Morris, Charles ... Frank Mayo and Miss Charlotte ... The Power of Money will prove a paying attrac... The current week Maggie Mitchell, two nights, ... Callender's Minstrels one night.

Columbian Academy of Music (Arthur Leuschhard, manager): Closed entire past week. Opens to-night with Tommy McKinley, three nights; McCaull Opera Co. next week.

Manager Agnes Proctor opened the leading role in The Power of Money co. at Philadelphia, and in less than one hour's notice read the lines without an error.—The matter of a new theatre in this city is assuming tangible shape, and both sides of the river are agitating the subject. Committees have been appointed to look up eligible locations. If the East-siders decide upon a theatre the Westside people will probably erect a large house.—J. L. Collins informs your representative that Lemuel Ely Ake, will be known as the Collins-Ake Combination co.—Keene Lodge of Elks are in correspondence with several prominent professionals relative to a benefit April 27.—The character assumed by Wallace C. Kelly in Power of Money has cost your correspondent several "numbers," and I see no way to get even.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): In consequence of the last issue of THE MIRROR, this theatre was left without an attraction for last week in consequence of the cancellation of Storm Sisters. Due advantage however, was taken of the opportunity thus afforded for a thorough house cleaning. As is usual on the appearance of Sol Smith Russell in Syracuse, a very large audience greeted him, 24th. The advance sale at the time of writing, insures a large business for the Bijou Idol Opera co. 27th and 28th. Princess Ida 27th by a co. under the management of John Stetson.

Grand Opera House (E. J. Matson, manager): The Leon and Cushman Comedy co. in Sarah Barnum's Dilemma, did a very moderate business 18th and 19th. The co. was advertised for a matinee on 19th, but to them belongs the distinction of being the only co. who ever failed to give a performance in Syracuse as advertised, because of the great preponderance of vacant seats. The Syracuse Opera Club gave a very good presentation of Pinafore 20th and 21st and matinee 22d to a fair business. Ruth; or, The Ragpicker's Daughter, a dramatization by Miss Jessie Carpenter Kennedy of Syracuse, was produced before a large audience 22d with the authoress in the title role. Being at home, and before an audience of friends, who had due consideration for her inexperience both as an authoress and actress, Miss Kennedy scored somewhat of a success; but I fear that it would be a fatal error on her part, should she carry out her designs by putting the piece on the road. The McCaull Opera co. in the Beggar Student 26th and 27th, advance sale large.

Items: Manager Lehnen, takes the J. K. Emmet party at Jersey City, April 7th, for a season of ten weeks. A. W. Daniels, more commonly known as Fanny Charlie will join the party to attend to Mr. Lehnen's interests.—Ettie Baker of the Romany Rye co, was taken ill in Syracuse during their late engagement, and obliged to remain over, she had sufficiently recovered to join the co. at Poughkeepsie 24th.

ELMIRA.

Opera House (W. E. Bardwell, manager): G. C. Miln gave an unconventional, though conscientious, portrayal of Hamlet, 20th, to small audience. Support unsatisfactory. Siberia comb. 21st and April 1; Rhea, 8th.

Item: Manager Bardwell's new orchestra is quite an improvement over the old.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Carrie Swain, 19th, to good business, playing Morning Glory. It was Miss Swain's first appearance here and she has left many admirers.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): Sol Smith Russell played to good business, 21st. Helen Bancroft co. April 29; Don Thompson, May 1.

OLEAN.

Opera House (Wagner and Reis, managers): Salsbury's Troubadours, 19th, in Three of a Kind, to a good house. Everybody more than pleased.

CORNING.

Opera House (Charles Barry, manager): George C. Miln presented Cardinal Richelieu to not large but highly-pleased audience, 22d. With poor stage settings to contend with and not the best of support yet he proved himself thorough master of the character and held the house intensely interested throughout. Charles A. Gardner, April 24.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Howarth's Hibernica, 20th, to light business. William Stafford, 21st.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Lytton Sothern, as Lord Dundreary, appeared before a small but well-pleased audience, 20th, although the piece was cut considerably. Sol Smith Russell, in Edgewood Folks, 22d, to a fair house. C. B. Bishop, April 1; Maggie Mitchell, 3d; Mlle. Rhea, 4th, 5th.

SALAMANCA.

Opera House (Hudson Ansley, manager): Howorth's Hibernica, 21st, to very light business, caused by special programme at the Roller Rink. Duprez and Benedict's Minstrels are booked for April 2.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): George C. Miln in Macbeth, 21st, to one of the largest houses of the season. Adele Payne, as Lady Macbeth, scored a success, her rendition being artistic and powerful. Mr. Miln ably sustained the high opinion our people already entertained of him. The cast was excellent. Siberia has paper up for April 2; William Stafford, 4th.

MALONE.

Lawrence Opera House (W. S. McKean, manager): Tony Denier's Humpty Dumpty co. 20th, to a crowded house. The co. is first-class throughout and scored a big success. The two clowns, Melville and Ravel, are famous, and the other members in their specialties received repeated encores. Professor Gleason's Dog Circus proved no secondary attraction.

ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): George C. Miln appeared 17th, in Hamlet, to a fair house and 18th in Richelieu. Of Mr. Miln as Hamlet we cannot too highly speak. His musical voice, easy, graceful gestures and facial expression stamp him as an artist of the first rank. His Richelieu was also a fine performance. Miss Payne's Julie was all that could be desired. Amherst Glee Club, April 11.

KINGSTON.

Music Hall (DeLoin and Nichols, managers): Annie Berbein will produce her new play, Rizpah, 23d and 24th.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Callender's Minstrels, gave an ordinary show to a fair house 23d. Sothern 21st to light business. Herne's Hearts of Oak, for benefit of Arctas Lodge 27th.

AUBURN.

Academy of Music (E. J. Matson Manager): Leon and Cushman 17th drew a fair audience. The regular amusement-goers seemed to think it a very tame effort at fun-making. The Power of Money comb. gave general satisfaction to a goodly sized audience 19th.

HOOSICK FALLS.

Wentz Hall (E. R. Eastbrook manager): The Mower and Kemper Band gave a concert to a large house 20th. Baird's Mammoth Minstrels appeared 24th to a good house.

Items: Johnnie Mack, a Hoosick Falls boy is one of the Four Invincibles with Baird's. He has been with him for the past six seasons.—Manager John H. McGrath of Rand's Opera House, Troy, was in town last Monday.—Tenan Charlie's Kickapoo Indians closed a successful engagement here 22d, and departed for Greenwich, N. Y.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. Ferrell, manager): A small but highly entertained audience assembled to see Mlle. Rhea and co. in Frou-Frou 23th. If Mlle. Rhea will favor us with a visit some time when it is not Lent, she will find that our citizens know how to appreciate a troupe headed by so fine an actress.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Only a medium house greeted William Stafford, 20th, on the occasion of his first stellar appearance in Zanesville. He had been here several times before as an...ionary, but our people did not remember him ... young man of more than ordinary ability, and consequently have seemed to be no interest in his name to ... Stafford gave us the familiar and ... Shylock, and it gives me extreme pleasure to ... the character was duly and carefully portrayed. ... of the famous Hebrew is at variance ... Booth's and others whom I've seen. He ... in the garb of a miser rather than of a ... Some of his auditors thought the ... and devoid of dignity, but to ... commercial contract with Jews ... are not to be made, because the prese... for money is ever and always ap... in the nature of things appear de... to permit the addition ... Trippy Pair, in which Evelyn ... impersonates. It is a pity ... that her figure is not a little more imposing, for one naturally associates a form like Fanny Davenport's with most of the women in Shakespeare. Charlotte Thomas was very acceptable as Antonio, and his clever ballad made a sweet and winsome Jessica. I told the young lady that her wonderful head of hair ought to excite the envy of her sex, when she laughingly replied that it wouldn't if they only knew what a nuisance it was when she was called upon to conceal it beneath a close cropped wig. Pleasant chats with Mr. Stafford, Miss Foster and others of the co. led me to regard them as more than commonly agreeable people. However, I seldom find members of the profession otherwise. The Silver King, 21st and 22d, had good houses, but deserved crowds. Of F. C. Bangs' splendid abilities it is unnecessary to speak, for they are everywhere recognized. He is ably supported by such talented people as J. F. Brein, his wife (Helen Blythe), James Vincent, F. H. Ross and Frank Hayden. The play is half an hour too long, but the story is so thrilling and the scenery so charming, our experiences so fatigue after the three hours and a half sitting.

Items: James Jenkins, one of our boys, has gone to join the game brigade of the Barrett Circus, which goes out early on a Southern circuit.—Mrs. Clarke, formerly Miss Herrick, now singing in the Princess Ida co., has relatives in this city who take a warm interest in her professional career.—There is not sing booked for next week at the Opera House, and so I will take a rest.—Will Morrish is rehearsing his band of twenty pieces, and will soon start out for the touring season with Sells Brothers' show.—Travelling property-men are always noisy, and I wish THE MIRROR would score them for it.

DAYTON.

Music Hall (Larry H. Rent, manager): The only attraction last week was E. A. Locke's American play, Nobody's Claim, 22d, to a top-heavy house. The co. was but fair. Fedora, 27th, and Frank Mayo as Davy Crockett, 28th.

Items: Memorial Hall, Soldiers' Home, still remains quiet. I have it from good authority that there will be a Summer stock co. this season.—Weidner's Opera House is progressing rapidly. The opening night will undoubtedly be in May.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Lottie Beaumont's Mastodons appeared before a good house 18th. A fair dramatic co. presented Nobody's Claim to a large house 21st. The performance gave good satisfaction. The scenery, of which they carry a very large quantity, is a special feature. Only a Farmer's Daughter, 27th.

Black's Opera House (G. H. Coles, manager): Magdaline Irschick and a good co. played Marie Stuart in German 17th to a good and appreciative audience. Jesse James co. 22d to a crowded house. The colored man, Old Bob, was the hit of the evening, especially in his "Tickling Song." W. J. Scanlan in Friend and Foe, April 3.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): The Davene comb, 20th to fair house. When this co. appeared here last season they came without their baggage and on the present engagement the leader of the orchestra failed to put in an appearance. Now we have a good leader, but he cannot play without his music, and consequently the serio-comics and song-and-dance men had to do their work just as the orchestra had a mind to play, regardless of time or tune. But the musicians were not altogether to blame for the poorness of the show, for at least three of the leading sketches were what may be justly styled "rotten," being far below the average of a common variety troupe. The only redeeming features were the bicycle riding of the Villions and the tumbling of the Davenes. The Barton Comedy co. in Wanted—A Partner, 21st, 22d, to small houses. In my opinion the name given this piece is a decided set-back to its drawing powers. People supposed it to be some "suide" attraction, of which we have had a full share, and did not care to attend for fear of being swindled. However, those who did go were highly amused. Indeed, they could not have been otherwise, for three such capital comedians as Graham, Gilbert and Mestayer and so excellent a soubrette as Kate Foley can furnish all the amusement wanted in one evening. Graham's make-up as Henry Irving and burlesque on Hamlet were immense, and James Radcliffe's harmonica solos, judging from the amount of applause they evoked, were not the least appreciated numbers of a truly excellent programme.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Lights o' London, 19th, 20th, to the largest business ever done in the city. Harry Weber comes in Nip and Tuck April 9. Hyde and Behman, 14th; Mattie Vickers, 19th.

Item: Messrs. C. H. Wilges, W. S. Thomas and J. F. Mahaffey, of this city, leave this week for Philadelphia to join the Skiff and Gaylord Minstrels.

WOOSTER.

Opera House (C. M. Yocum, manager): One of the finest houses of the season greeted Lights o' London No. 1, 18th. William Stafford, supported by a good co. came 19th in Merchant of Venice and A Happy Pair. Audience well pleased.

CANTON.

Opera House (Louis Schafer, proprietor): Shook and Collier's Lights o' London, second night, 15th, drew a crowded house. Aldrich and Parsloe (My Partner) to a fair house 20th. Mr. and Mrs. Chanfrau, April 2, 3; Silver King, 4th, 5th.

STEUBENVILLE.

Opera House (W. McD. Miller, acting manager): Robert McWade in Rip Van Winkle 14th to a fair house. This is the first performance we have had in our city for some time, owing to the fact that the former manager resigned his position and cancelled all engagements. We hope, however, to get a manager in a short time.

SANDUSKY.

Biemiller's Opera House (William J. Stuffel, manager): A large audience was in attendance at the first performance of Silver King 18th and the actors acquitted themselves very creditably. Mr. Bangs was most appreciated. The 19th was the most disagreeable day we have had this Spring. The consequence was a very slim house. The co. became rather slack in their acting, and the play was rendered in a most disgusting manner, some of the actors going so far as to burst out laughing in the most serious parts. Positively your representative fairly blushed for some of them. Was informed that the co. changed their dates so often that it was impossible for them to be given any length ahead. Boston Ideals come 28th in The Chimes of Normandy; Mrs. Chanfrau 29th in A Bankrupt's Wife.

AKRON.

Academy of Music (W. G. Robinson, manager): Salsbury's Troubadours 17th played to an audience that filled the house from pit to dome. Kidder's Three of a Kind was the bill. The work of author and performers alike gave satisfaction. William Stafford as Shylock 20th to fair house. A marked improvement since last season was noticeable in the impersonation. Supporting co. good. William H. Bokee is a good old Gobbo, but he should abstain from the introduction of modern slang into Shakespearean parts. Chanfrau in Kit, 21st; Pat Rooney, April 1; W. J. Scanlan, 5th; Silver King, 9th, 10th; McSorley's Inflation, 12th; Annie Pixley, 16th; The Two Johns, 18th.

NEWARK.

Opera House (J. H. Miller, manager): Alice Oates in Field of the Cloth of Gold, 17th, to fair house. Audience not well pleased. Haverly's Silver King co. 20th to crowded house. The large audience more than pleased.

Music Hall (J. H. Miller, manager): Shook and Collier's Lights o' London co. No. 1, 21st and 22d, with Saturday matinee, to immense business.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Gus Williams did not do as good a business as has been usual on former visits. One of the Finest has not the attractiveness for a Pittsburg audience that it once had. W. J. Scanlan, 24th; Annie Pixley, 31st.

Library Hall (Fred. A. Parke, manager): Pop played to average good business, notwithstanding the rupture that occurred in the co. at the conclusion of the week. Kate Castleton, Irene Perry, May Stembler and F. F. Mackay repeated their former successes. Fin. Reynolds replaced Fortesque at the Saturday matinee and evening performances, and Emma Hanley succeeded Irene Perry. Harrison and Gourlay, 24th; Emma Abbott Opera co., 31st.

Academy (H. W. Williams, manager): Bayles and Kennedy's comb. did an excellent business throughout the past week. The show was a very good one, every act being a novelty and replete with amusing incidents. The Kennedy Brothers in their mesmeric act were very clever. Pat Rooney, 24th.

Museum (P. Harris, manager): As usual, a very good show was given last week, and large crowds were in attendance at each performance. The announcements for the coming week are: Lucia Zarate, the Misses Bertie and Gabby, Rhinehardt Children, Willie Wood and John C. Leach.

People's Theatre (Charles Lundell, manager): Dan Reilly's Corner Grocery did a very good business last week. The shows that are being given at this house now are a very great improvement upon what have been given in the past, and the nightly attendance is, consequently, growing. Baldwin's Specialty co., 24th.

Items: Jimmy Orr, advertising agent for Williams' Academy, has lately been assuming an air quite foreign to his usual dignified manner. He has been observed upon several occasions wending his way toward a prominent Fifth avenue jeweler's. Jimmy has invested in a handsome plain gold ring, and the wedding will take place at the conclusion of the season.—Rice's Pop Party is in a demoralized condition. On Friday morning George R. Fortescue made a demand on the management for that part of his salary which he claims has been in arrears for some time past. Failing in his attempt to get the money, Fortesque immediately left for the East. Irene Perry claims to have been very roughly treated by Mackay. She, too, departed for the East, but has promised to fulfill her contract with Rice, and will therefore be made use of in some other co. May Stembler was discharged because she would not sing with the Tyrolean Warblers at the 10th Clark benefit, at the Opera House. Since Miss Perry's departure Emma Hanley has been playing the part of Bella Adams, which has aroused the ire of Issie Hall, who considers herself the legitimate successor, and she too has threatened to leave. Mr. Mackay says that he was obliged to sever Miss Perry's connection with the co., because of her disobedience to rules, and that the present instance is the second time this season that he has been compelled to discharge her. Of Mr. Fortescue's departure he knows nothing further than that upon his arrival at the theatre on Saturday morning he found a note saying that he (Fortescue) had been suddenly called to his home on account of the sudden illness of his wife, and that if anything serious was the matter he would rejoin the co. at Detroit.—A. H. Pratt, ahead of the Abbott Opera co., is in town.—A very attractive hand-book is being prepared by the management of the coming May festivals.—A local paper is responsible for: "The advance agent who gives us no show in the pantechnicon."—Emma Abbott jumps from Kansas City, Mo., to Pittsburg 25th.

A very magnificent museum, which pretended to exhibit, at a dime a head, the original Mrs. Jesse James, has collapsed. The woman and her husband were subsequently proven to be frauds. The management was no better.—The Elks' benefit will take place at the Opera house on Thursday afternoon, April 3.—Manager F. F. Rice was in town 21st and 22d.—George Starr, manager of Harris' Museum received (and a package from Mollenau's Detroit Museum containing two valuable gold medals, with the request that they be presentdd to the Middleton Brothers, whose marionette performances have given so much satisfaction throughout the country. The presentation was made by Mons. Chabet during the evening performance.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Neil Burgess in Vim, 19th, to good business, despite a storm. Callender's Colored Minstrels, 21st, to a packed house. The performance was first-class.

WARREN.

Library Hall: Maggie Mitchell in Fanchon, 24th, to largest house of season. Every seat down-stairs sold six hours after opening sale. Emma Thursby, 21st, to large house. Chevalier Antonio De Koutski shared the honors of the evening.

HARRISBURG.

Opera House (H. J. Steele, manager). Weed's Power of Money co., 17th, to a large house. The co. is a fairly capable one. The best work was done by Bessie Sanson and Charles Drew, their methods seeming to please the audience. The scenery, particularly the mammoth cave, was very much admired. Flockton's Flying Dutchman, 18th, to poor business. C. P. Flockton being ill, Mr. Edmunds played Philip Brocck. Pat Rooney, 19th, to a very top-heavy house. Mr. Rooney caricatured the Irishman in his usual unctuous manner. Charles A Gardner as Karl, supported by Patti Rosa and a fairly capable co., showed to a small house, 21st. Gardner and Miss Rosa met with warm appreciation. The orchestra connected with this co. is very good, and were heartily applauded. Maude Granger as Lady Claire, 22d, to a fair audience. An excellent co. Queen's Lace Handkerchief, 27th; Thursby, 28th; Thacher's Minstrels, 29th.

ALLENTOWN.

Academy of Music (H. J. Hagenbuch, proprietor): Oliver Doud Byron in Across the Continent drew a good-sized audience, 18th. The play abounds in interesting incidents and comical situations, and was well received. The three comedians of the co. kept the audience in a good humor. George Adams, in his new version of Humpty Dumpty Among the Indians, pleased a good house 20th. George and brother are as popular as ever, and are surrounded by a first-class co. Many new features are introduced. Banker's Daughter, 31st; Wilbur Opera co., April 3.

Items: The Strohl Family of Musicians gave a benefit entertainment, 21st, at the Court House, to fair attendance.—The American Hotel, the resort of the profession here, has changed hands, W. Hayden, formerly of Easton, taking charge.—Your correspondent tenders thanks to George Adams for courtesies extended.—J. S. Kelly, Forepaugh's treasurer, is a gentleman of the kind deserving of a diploma.

ERIE.

Park Opera House (William J. Sell, manager): Aldrich and Parsloe in My Partner did a fair business, but gave good satisfaction, 21st. Thomas W. Keene in Richard III., to fair business, 22d. The Boston Ideal Opera co. in The Bohemian Girl, 27th.

JOHNSTOWN.

Union Hall: Thomas W. Keene in Richard III. had a large house, 17th, and was twice called before the curtain. His acting, however, was not as good as he can do. Stars too frequently think they can take it easy at a one-night stand. Charley Gardner in Karl gave a most excellent performance, 19th, to fair business. His orchestra is very good and adds much to the play. Robert McWade, 27th; Queen's Lace Handkerchief, April 1; Deuce of Hearts, 3d; Mattie Vickers, 10th; Jane Coombs, 14th; McSorley's Inflation, 21st.

CORRY.

Opera House (O. E. Gleason, manager): Notwithstanding a severe rain-storm, Maggie Mitchell drew a large and appreciative audience, 19th.

YORK.

York Opera House (Adams and Dale, managers): Mr. Henderson's co., with Maude Granger as the star, in Claire, the Forge Master, furnished us the best co., best entertainment and best pleased audience of the season, 18th.

BETHLEHEM.

George H. Adams' Humpty Dumpty Troupe, 19th, to a slim house. No doubt if the weather had been favorable there would have been a large house, as he is the favorite here. The entertainment throughout was first-class. The specialty stars proved themselves artists in their different features. Oliver Doud Byron in Across the Continent showed to a delighted audience on the 20th. Mattie Vickers will appear as Jacquine on the 29th. Banker's Daughter on the 29th.

NEWCASTLE.

Opera House (R. M. Allen, manager): Charles Gardner in Karl drew $400, 15th. He was ably seconded by the charming and vivacious Patti-Rosa. Maggie Mitchell, after an absence of ten years, came to Newcastle 18th, and was greeted by the largest and most fashionable audience of this season. The play was Fanchon, and Miss Mitchell captivated the audience in the role, as she only portrays it. T. W. Keene followed 20th in Richard III., and only drew moderately. This being his first visit he was comparatively unknown, and suffered, I think, in comparison with Wardr, with whom we are familiar in the role. His support is excellent.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Queen's Lace Handkerchief, 17th; fair house. Mattie Vickers, 20th, failed to appear. Her Atonement, 22d, to good business. La Cardo (magician), 26th to 29th. George H. Adams, April 5; Rentz-Santley Novelty co., 9th; Power of Money, 10th.

McKEESPORT.

White's Opera House (James E. White, manager): Thomas W. Keene in Richard III., 24th, to packed house. The sale of seats was so great that on the second day almost every seat was taken. Banker's Daughter, 14th, to small but appreciative audience.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Flockton's Flying Dutchman co., 20th, to a small but appreciative audience. George Adams' Pantomime, 24th; Wilbur Opera co., April 8; C. A. Gardner, 12th; Mlle. Rhea, 14th; Jane Coombs, 17th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Emma Thursby, 24th, to a good house.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Salsbury's Troubadours, 18th, to immense house, and met with a great reception; 21st and 22d, Maggie Mitchell in two nights and matinee, to largest houses of season. She produced Fanchon, Lorle and Little Barefoot to a tickled lot of auditors.

Item Theatre (M. J. Cain, proprietor): Arrivals for 24th—Alma, the gymnast, Charlie Stanley and Lizzie Conway, Howard Sisters, Ketlan and Alton, the Macarthys and Miss J. Harcourt Ellis.

EASTON.

Opera House (W. M. Shultz, manager): George H. Adams as Humpty Dumpty, 17th, and Neil Burgess as Josiah Polly's Wife, 21st; each had a good house. Daly's 7-20-8 company, 25th.

PITTSTON.

Music Hall (W. S. Evans, manager): Remenyi, supported by a very good co., gave a fine concert to a proportionately well filled house, 24th. His playing was received with enthusiasm. E. De Celle's Songs were appreciated highly. Fisk University Jubilee Singers, 27th, entertained a full house.

LANCASTER.

Fulton Opera House (B. Vecker, proprietor): After a week entirely blank, last week was full from Monday to Saturday, with varied success. Oliver Doud Byron in Ten Thousand Miles Away, 17th, played to rather light business. Pat Rooney, 18th, did much better, and had a good audience. Maude Granger in Claire and The Forge Master, had a rather light house, 19th, but gave an excellent performance, which was well appreciated. Patterson's New York Opera co. in the Queen's Lace Handkerchief, had a packed house, 20th, and George Adams' Humpty Dumpty co. a good house, 21st. Charles A. Gardner in Karl was well received, 22d.

FRANKLIN.

Opera House, Howorth's Hibernica, 24th, had a very large house and gave good satisfaction. Now that Oil City's Opera House is turned some of the better class of shows will probably reach us.

ALTOONA.

Opera House (Marriott and Kreider, managers): Flockton and Edmunds' New Flying Dutchman, 27th, played to a good house. Miserably poor performance. Charles A. Gardner in Karl, 28th. Fair house, but a good performance. Mr. Gardner is one of the finest in the German dialect. The support was excellent. Patti Rosa won golden opinions among our people. The orchestra was fine. Pat Rooney's N. Y. Star comb. had a big house, 29th, and gave an excellent show. Pat's people are all good artists, and the audience were delighted.

READING.

Grand Opera House (George M. Miller, manager): H. R. Jacobs' Royal Novelty co. gave a pleasing entertainment to large audiences, 17th and 18th. Maude Granger and co. appeared, 20th and 21st, to flattering business, in Claire and Forge Master. Decidedly the best performance we have had this season. George H. Adams' Humpty Dumpty troupe to large house, 22d. Good performance. Emma Thursby, 27th.

Academy of Music (John D. Mishler, manager): Her Atonement, 17th and 18th, to good business. The band and drum corps were the leading feature of the performance. Patterson's New York Opera co. in Queen's Lace Handkerchief, 19th, to big house. Principal feature of the performance was Madeline Lucette, who is a great favorite here. Neil Burgess in Vim, 23d, to good house. Performance very laughable. Reading Zither Club Concert, 27th; the New Flying Dutchman, 28th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Nothing booked for the present week. During past week the house was occupied on 17th by amateurs, who presented Ireland As It Is, to two packed houses. Athletic entertainment, 18th, complimentary to D. J. Neylan of this city. Boston, Lynn and Newburyport were represented. Closed until 23d when Modjeska, supported by Maurice Barrymore and a good co. appeared at matinee in Twelfth Night, and evening in Nadjezda, Mr. Barrymore's new play. The piece was very nicely mounted and finely enacted. Modjeska received at end of prologue an encore and at end of second act she was called before curtain three times in response to storms of applause, seldom, if ever, given an artist by our audiences. Mr. Barrymore as Paul Devereux the young English gentlemen was as easy and jolly as could be, but his inclination to profanity sadly marred his character. George Drew as Eureka Grub the sensational and slangy American girl, created much amusement. As to Robertson, Coleman and Clements, their respective parts were finely rendered.

Providence Opera House (George Hackett, manager): Week of Gallagher, Gilmore and Gardner's Devil's Auction. On the 17th Baker and Farron, opened for the week in Cris and Lena, first three nights, and Government House remainder of week. Business good the entire week. Mr. Farron in his female impersonations, with several local hits, kept the audience in good humor. The piece was well mounted and all parts were well sustained, especially the Capt. Thunderstorm, of George Charles and Lieutenant Goodhap, of Henry Bergman. They both deserve much credit.

Theatre Comique (Hopkins and Morrow, managers), This popular resort having been thoroughly refitted since the fire, opened 24th with the following artists, Murray and Murphy, John and Louise Till, The Electric Three (Callan, Haley, Callan,) Maud Beverly, Polly McDonald, Anny Nelson.

Drew's Dime Museum: Arrivals 24th—Mrs. General Tom Thumb, Major Newell, Madame Myers, Major Tot, Rosa Lonsdale, Edward Martin. Departures,—Richard James, Lester and Earle Lynch and McMahone, Garry Hopper Albine Sisters, Fanny Burdette, Nala Damajante. Business good.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Palmer and Daly's Vacation co. played a return engagement, 22d, to a good-sized house. The co. and piece received deserved applause.

WOONSOCKET.

Music Hall (F. F. Luce and Co., managers): Modjeska played Nadjezda 21st to a large business.

Item: F. F. Luce and Co. succeed Jameson and Carll, as managers of Music Hall. Mr. Luce comes from Vinyard Haven, Mass.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Jno. M. Barron, manager): Young Mrs. Winthrop opened 20th for two nights and matinee to fair business. New York Opera co. 31st, April 1 and 2.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milson, manager): Patterson's New York Opera co. appeared in The Queen's Lace Handkerchief for three nights and matinee, 20th, 21st and 22d, to very good and appreciative audiences. The next attraction is Charlotte Thompson April 27 and 28, in The Sea of Ice, and matinee 29th in East Lynne. No other professional attractions being billed for the intervening dates, the amateur clubs are beginning to boom.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): Josephine Reiley, supported by Frederick Paulding, appeared in Pygmalion and Galatea, Romeo and Juliet and Twelfth Night, 21st and 22d, with Saturday matinee, before large and fashionable audiences. The plays were well put on, and both Miss Reiley and her support are deserving of praise for their really excellent work.

Item: This virtually closes our dramatic season, as Manager Staub has no other cos. booked.

MEMPHIS.

Leubries Theatre (Joseph Brooks manager): Lizzie Evans, in Foggs' Ferry and Dew-Drop, closed 13th to poor business. Leavitt's Gigantean Minstrels closed 18th to fair business. Several new people joined the co. here, including Lew Spencer, Bobby Newcomb, Harry Armstrong and the great Ellwood, who is considered one of the best female impersonaters on the stage. Julia A. Hunt opened 19th for four nights and matinee; 19th and 21st, Pearl of Savoy; 20th and 22d, Fanchon; 23d, night, Among the Fogies. Business fair. Three nights and matinee, opening 24th, Patterson's New York Opera co., in Queen's Lace Handkerchief. Flora Moore's Bunch of Keys co., 27th, 28th, 29th.

Peoples' Theatre (Harry Walker, manager): The new attractions for this week are Heath and Lathes, Mlle. Rose, Howard and Alton, Marven and Parent, Three Soubraires, Essie Clinton, Al Devere and C. W. Williams, Gay and Levanion and Minnie Dunn. Business good. Houses crowded every night.

TEXAS.

HOUSTON.

Pillot's Opera House (J. C. Rielly, manager): Mestayer's Tourists to good business 18th and 19th. A Friendly Tip 20th, 21st and 22d to good business.

DALLAS.

Dallas Opera House (Charles Benton, manager): Bunch of Keys, presented by Flora Moore 17th and 18th was attended by a large house 17th, and a fair house 18th. East Lynne, produced by Ada Gray, 19th and 20th, was attended by packed houses both nights.

FORT WORTH.

Opera House (Max Eber, manager): Ada Gray and co. appeared 19th and 20th in her version of East Lynne. First night to fair house; second (as usual with all troupes who attempt to play one piece two nights), a very small audience. Performance gave general satisfaction. Tillie Shields as Miss Corney, and Clarence Handyside as Sir Francis Levison played their parts well, and are about the only ones worthy of special mention. Miss Gray did not make a very favorable impression. She appeared to be playing under difficulties; her voice appeared to fail at certain times. The Bunch of Keys, with Flora Moore as the leader, appeared 24th and 25th to the largest houses of the season. The performance was very good and gave more satisfaction than perhaps any other co. that has been here this season. The several parts were well played. As soon as Miss Moore made her appearance she became a favorite with her audience.

Item: In conversation with Manager McAdow, he reports business very good, and says THE MIRROR is the recognized paper of the theatrical profession as regards correct news, routes ahead, etc.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): A Bunch of Keys amused a large and appreciative audience 19th. Prof. Pharazyn began a three nights engagement 17th. Quite a large audience was present and all seemed highly pleased, and spoke as highly of the entertainment, that the second performance was witnessed by a much larger audience. Our indefatigable manager has secured for his patrons after a great deal of trouble, Minnie Hauk, who will give one concert 24th. She would only come on a guarantee of $4,000. The seats are nearly all taken. Katie Putnam 31st and April 1.

Item: Dolly Warren, a member of the late Jollities, returned to her home in Boston last week. She made many warm friends during her stay in our city.

GALVESTON.

Tremont Opera House (Resley and Greenwall, managers): The Dude co. four nights to fair business, opening 16th. The Tourists opened, 20th, to crowded house. They play four nights.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Banks McKenzie, manager): The Emma Abbott engagement closed 13th with Rigoletto to a large audience. The houses have been large and fashionable all the week. The returns as stated by the management are over $20,000. Signora Tagliapietra and Campobello, Julie Rosewalde and Zelda Seguin have received many encomiums from the local press, the very noticeable feature of the co.'s work was the absence of the usual postponements and changes of parts so frequently seen in this class of performance. The chorus is large and strong.

Salt Lake Theatre (Caine and Clawson, managers): All aggressions against Salt Lake City as not being a good show town have been dissolved within the past two weeks. While Abbott was drawing full houses at the Walker, the following, without exception, drew small audiences at the theatre: Raymond Hodges in Whims to refresh of Hobbies, Pinero and Pupp 20th to a fair house; Hoop of Gold, 21st, 22d, 23d, to over $2,000; Harvey's Stratagem, matinee and evening, 24th, to $750. This, together with Mapleson's last week, netted $2,000, hats up over $16,000 in two weeks.

Irene Perry and Greenlee will sing in the large Tabernacle about April 4 to a $20,000 audience.

VIRGINIA.

ROANOKE.

Raney Hall (C. W. Thomas, manager): Guinnine and Abbey's East and West Lynne co. appeared, 19th, to crowded house and again on 23d, by request presenting Hazel Kirke. Mr. G. speaks of coming back for the May races, and may Summer here.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Fenn, manager): Janauschek appeared, 20th, 21st, in Zilah and Marianna, to large audiences. Union Square Theatre co. presented The Banker's Daughter, 21st, 22d, with matinee, to full houses; standing-room only at matinee.

Academy of Music (Charley Shay, manager): Ferguson and Mack's New York Comedy co. appeared this week to good business. Barnes's Allied Attractions, week of 28th.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Robert McWade, 15th, to fair business—not as good as expected. McWade is good and is liked by our people, but his support was only medium. Draper's Uncle Tom's Cabin, 19th, to full house; much larger than anticipated. The co. is not composed of stars by any means. Harry Webber, 20th, 21st, in his plays of Rip and Tuck and Blunders. This will be his second appearance this season.

Item: Business is booming and the flood is almost forgotten. The mills, foundries, factories, etc., are working and business has resumed its old channel.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The engagement of the Rankins in Gabriel Conroy was very successful. The audiences were large and enthusiastic and attested their appreciation by repeated recalls before the curtain. The co. is strong and worthy of particular mention is Frederick Bryton, who, as Jack Hamlin, was the best gambler we have ever seen. The engagement lasted only three nights, commencing 14th. The house was closed 17th, Haverly's Minstrels opening 18th for two nights. The co. was the same that appeared at the Academy a short time since. Bob Slavin, by all odds the best comedian they had, was sadly missed, the illness of his wife having called him home. The Madison Square co., in Hazel Kirke, is the next attraction at the Grand, opening 21st, when handsome souvenirs will be presented to the ladies.

Academy of Music (Harry Deakin, manager): J. Z. Little's World co. did a splendid business at the Academy, the houses being well filled at each performance and on Sunday the "standing-room only" sign was hung up half an hour before the curtain rose. Co. only fair. Lizzie Evans, in Fogg's Ferry, commences a three nights' engagement 21st, followed in rapid succession by Youth, Jalma and Around the World in Eighty Days.

Items: The attractions at Slensby's this week are not remarkably brilliant, but the audiences seem well pleased.—The Rankins are not playing this week, in order to give Mrs. Rankin a chance to rest herself for the coming week in Chicago.—Manager Marsh played the M'liss co. in Oshkosh, 14th, and Treasurer Litt went up in charge of the party.—The Princess Chow Chow, an extravaganza, words by G. C. Avery, music by Joseph Clander, leader of the Opera House orchestra, both residents of this city, will be produced for the first time, at Schlitz Park, during the Summer season.—The dramatic critic of the *Sentinel* got locked in the Wisconsin Building over night last week and had to stay there until morning.—We are indebted to Mr. W. W. Randall, advance agent for Hazel Kirke, for courtesies.

SHEBOYGA

Col., 22, 23; Colorado Springs, 26, 27, 28; San Francisco, June 2, four weeks.

Bunnell of Kays (Dudley McKee, manager: Memphis, 27, 28, 29; Nashville, 30, April 1, 2; Columbia, 3; Bowling Green, Ky., 5; Lexington, 6; Evansville, Ind., 8, 9; Terre Haute, 10; Frankfort, 11; Louisville, 12, 13.

Burns Wilson: St. Louis, 24, week.

Bijou Theatre Co. (Julian): Chicago, 24, three weeks; Milwaukee, April 14, week.

Barney McKinley: Linn, N. Y., 27; Utica, 28, 29; Gloversville, 30; Holyoke, April 1; Lowell, 2, 3; Chicopee, 4; Springfield, 5; Worcester, 7, 8; Fitchburg, 9; Haverhill, 10; Lawrence, 11, 12; Providence, 14, 15, 16; Willimantic, Ct., 17; New Haven, 18, 19; New Britain, 20; Meriden, 21; Bridgeport, 22; Norwalk, 23; Pittsfield, Mass., 25; Westfield, 26; Lewiston, Me., 28; Bangor, 29, 30; Portland, May 1, 2, 3—close.

Barry and Fay: Oshkosh, Wis., 27; Fond du Lac, 28; Racine, 29; Burlington, Ia., April 4.

Boyd and Fassett: E. Weed, manager: Boston, 24, week; Lowell, Mass., 31; Manchester N. H., April 1; Worcester, 2; Pittsfield, 3; Hudson, N. Y., 4; Poughkeepsie, 5.

Bella Moore Canton, Ill., 26; Rushnell, 27; Monmouth, 28; Moline, April 1; Princeton, 2; Amboy, 3; Sterling, 4; Ironn, 5; Freeport, 7; Belvidere, 8; Marengo, 9; Aurora, 10, Ottawa, 11; Lockp'rt, 12; Pullman, 14; Valparaiso, Ind., 15; Whitehall, Mich., 16.

Bartley Campbell's Siberia: Brooklyn, 24, week; Buffalo, 31, week; Elmira, April 7, 8; Toronto, 14, week.

Bartley Campbell's White Slave: Kansas City, 24, week; Rock Island, Ill., 30; Milwaukee, April 3, 4, 5; Detroit, 7, week.

Carrie Swain: Waterbury, Ct., 27; Danbury, 28; New Haven, 29; Hartford, 30; Haverhill, Mass., April 1; Worcester, 3; Brockton, 7.

Charlotte Thompson: Chicago, 24, week; New Orleans, 31, week.

Collins-Sheridan Co: Cleveland, 24, week; Columbus, 31; Indianapolis, April 1 to 4; Springfield, Ill., 5, 7; Decatur, 8.

Chapman: Battle Creek, Mich., 27; Sandusky, O., 29; Akron, 31; Canton, April 2, 3.

C. A. Gardner (John W. Dunn, manager: Philadelphia, 24, week; Reading, Pa., 31; Williamsport, April 10.

Charles Collins: Aurora, Ill., 26 to 29; Plattsburg, N. Y., April 2 to 5; Homer, 9 to 12; Amsterdam, 16 to 19; Bennington, Vt., 23 to 26.

C. L. Davis: Davenport, Ia., 27; Moline, Ill., 28; Peoria, 29; Pekin, 31; Bloomington, April 1; Streator, 2; Joliet, 3; Elkhart, Ind., 4; Coldwater, Mich., 5; Hillsdale, 7; Adrian, 8; Tecumseh, 9; Tiffin, O., 10; Findlay, 11; Lima, 12; Kenton, 14; Springfield, 15; Columbus, 16; Delaware, 17; Ashland, 18; Mansfield, 19; Cleveland, 21, 22, 23.

Devil's Auction (Frank Gardner, manager): Providence, 24, week; Lowell, Mass., April 4, 5; Amesbury, 10.

Daniel Bandmann: Milwaukee, 24, week.

Denman Thompson: Worcester, Mass., 26, 27; Webster, 28; Willimantic, Ct., 29; Norwich, 31; New London, April 1; Pawtucket, R. I., 2; Milford, Mass., 3; Natick, 4; Newton, 5; Meriden, Ct., 7; Rockville, 8; New Britain, 9; Waterbury, 10; Ansonia, 11; New Haven, 12; Bridgeport, 14; South Norwalk, 15; Stamford, 16.

Dion Boucicault: Baltimore, 24, week; Washington, 31, week.

Draper's Uncle Tom's Co.: Chillicothe, O., 27.

Draper's No. 2 Co.: St. Louis, 24, week; Alton, Ill., 31.

Deuce of Hearts Co.: Washington, 24, week; Johnstown, Pa., April 3; Cleveland, 7, week.

D. A. M. Co.: Brooklyn, March 24, two weeks.

Edwin Booth: N. Y. City, 24, two weeks.

Fanny Davenport: Dayton, O., 27; Springfield, 28; Columbus, 29; Philadelphia, 31, two weeks; Baltimore, April 14, week; Boston, 21, three weeks.

Frank Mayo (Sheridan Corbyn, manager): Logansport, Ind., 27; Lafayette, 28; Newcastle, 29; Cincinnati, 31, week; Chicago, April 7, week.

Flockton's Flying Dutchman Co.: Philadelphia, 24, week; Baltimore, 31, week; Washington, April 7, week.

Friendly Tie Co.: New Orleans, 24, week.

Florences: Hartford, Ct., 27; Springfield, Mass., 28; Worcester, 29.

Gus Williams (J. H. Robb, manager): Chicago, 24, week; Rockford, Ill., 31; Janesville, Wis., April 1; Racine, 2; Oshkosh, 3; Eau Claire, 4; Stillwater, Minn., 5; St. Paul, 7, 8, 9; Minneapolis, 10, 11, 12; Lacrosse, Wis., 14; Dubuque, Ia., 15; Cedar Rapids, 16; Des Moines, 17; Omaha, Neb., 18, 19; Denver, 21, week.

George C. Miln: Bradford, Pa., 28.

Helen Bancroft: Troy, N. Y., April 14, 15, 16; Saratoga, 17, 18; Gloversville, 19.

Harry Miner's Silver King Co. A (W. H. Browne, mgr.): Cincinnati, 24, week; Philadelphia, 31, two weeks; N. Y. City, April 14, week.

Harry Miner's Silver King Co. B.: Belleville, Ont., 26, 27; Kingston, 28; Brockville, 29; Canton, O., April 4, 5; Akron, 9, 10.

Harry Miner's Silver King Co. C: Wheeling, W. Va., 24 to 27; Cumberland, Md., 28, 29.

Haverly's Strategists: San Francisco, April 7, two weeks.

Hanlons (John G. Magie, manager.): Lowell, Mass., 27; Lawrence, 28, 29; Providence, 31 to April 5; Worcester, Mass., 4.

Her Atonement Co. (Frank Chapman, manager): Baltimore, 24, week; Buffalo, 31, week; Syracuse, April 7, 8, 9; Rochester, 10, 11, 12.

Harry Webber: Parkersburg, W. Va., 28, 29; Mt. Vernon, O., April 9.

Hearts of Oak (James A. Herne, manager): Rondout, N. Y., 27; Poughkeepsie, 28, 29; Harlem, 31, week.

Hanley's McSorley's Inflation Co.: Flint, Mich., 27; Akron, 30, April 12.

Harrison-Gourlay Co.: Pittsburg, 24, week; Philadelphia, 31, week; N. Y. City, April 21.

Hoop of Gold Co.: San Francisco, March 17, three weeks.

Harrison's Banker's Daughter Co.: Lancaster, Pa., 27; Bethlehem, 28; Mauch Chunk, 29; Allentown, 31; Ashland, April 1; Mahanoy City, 2; Pottstown, 3; Lebanon, 4; Reading, 5; Columbia, 7; Trenton, N. J., 8; Morristown, 9; Orange 10; Bridgeport, Ct., 11; S. Norwalk, 12.

Ideal Rip Van Winkle Co.: Towanda, Pa., 27; Cortland, N.Y., 29; Oxford, April 1; Norwich, 2; Canastota, 3; Baldwinsville, 4; Rome, 5.

In the Ranks Co.: Chicago, March 10, three weeks; Detroit, April 3, 4, 5.

John McCullough (W. E. Conner, manager): N. Y. City, March 3, four weeks; Williamsburg, 31, week.

Janauschek: Springfield, Ill., 31; Peoria, April 1; Bloomington, 2; Kalamazoo, Mich., 3; Grand Rapids, 4; Lansing, 5; Ann Arbor, 7, 8; Ypsilanti, 9; Toledo, O., 10; rest, 11, 12.

John T. Raymond (Ariel N. Barney, business mgr.): Boston, Mass., 17, two weeks; N. Y. City, 31, week; Cumberland, Md., April 7; Wheeling, W. Va., 8, 9; Zanesville, O., 10; Columbus, 11, 12; Louisville, 14, week; Evansville, 21; Terre Haute, 22; Lafayette, 23; Decatur, Ill., 24; Quincy, 25; Hannibal, 26; Kansas City, 28, week.

James O'Neill: Lafayette, Ind., 27; Indianapolis, 28, 29; Cincinnati, 31, week; Columbus, April 7, 8; Springfield, 9, 10; Dayton, 11, 12.

J. K. Emmet: Philadelphia, 24, week; N. Y. City, 31, week; Boston, April 7, week.

Joseph Murphy (W. G. Davis, manager): Lewiston, Me., 27; Portland, 28, 29; Newburyport, Mass., 31; Salem, April 1, 2; Lynn, 3; New Haven, Conn., 4, 5; rest week.

Jessie Vramans (Rag Baby): Springfield, Mass., 27; Worcester, 28; Manchester, N. H., 29; Keene, 31; Fitchburg, Mass., April 1; Lowell, 2; Lawrence, 3; Salem, 4; Lynn, 5; Baltimore, 7, week; N. Y. City, 14, week; N. Y. City, 21, week; Boston, 28, week.

John Dillon: Cleveland, 24, week; Norwalk, April 1; Fremont, 2; Findlay, 3; Defiance, 4; Huntington, Ind., 5; Wabash, 7; Peru, 8; Rochester, 9; Plymouth, 10.

Julia A. Hunt: Helena, Ark., 27; Brownsville, Tenn., 28; Trenton, 29; Union City, 30; Maysville, Ky., April 1, 2; Paducah, 3, 4.

Josephine Reilly: Nashville, 28, 29.

J. Z. Little (E. P. Simpson, agent): Chicago, 24, two weeks.

Jane Coombs: Williamsport, Pa., April 17; Johnstown, 19.

John Thompson: Sheboygan, Wis., 28.

Jesse James Co. (Barrett's): Richmond, Ind., 27; Crawfordsville, 28; Greencastle, 29; St. Louis, 31, week.

J. H. Evans: Chicago, 27 to 30; Pullman, Ill., 31; Coopsville, April 1; Pontiac, 2; Bangor, Mich., 3; Adrian, 4.

Kimball's Excelsior: San Francisco, March 31, four weeks.

Knights (Mr. and Mrs. George S.): Denver, 24, week; Colorado Springs, 31; Pueblo, April 1; Leadville, 2; Gunnison, 3.

Katie Putnam: Sherman, Tex., 31, April 1.

Kate Claxton: Topeka, Kas., 26, 27; Atchison, 28, 29; Denver, 31, week.

Kittie Rhoades: Edenburg, Va., 27, 28, 29; Harrisonburg, 31, week; Woodstock, April 7, week; Mt. Jackson, 14, 15, 16.

Lawrence Barrett (Joseph Levy, manager): Lyceum Theatre, London, April 14.

Lens-Cushman Co.: Baltimore, 24, week; Washington, 31, week.

Lizzie May Ulmer: Brockton, Mass., April 2; Amesbury, 3.

Lizzie Evans: Rockford, Ill., 27; Milwaukee, 28, 29, 30; Muskegon, Mich., 31; Grand Rapids, April 1; Battle Creek, 2; Detroit, 4, 5; Chatham, Ont., 7; London, 8; Brantford, 9; St. Catherines, 10; Hamilton, 11, 12; Toronto, 14, 15, 16; Brockville, 17; Ottawa, 18, 19; Montreal, 21, week.

Lights o' London (Central): F. A. Dubois, manager: Philadelphia, 24, two weeks; Newark, N. J., April 7, week; Baltimore, 14, week.

Lights o' London (Eastern): B. H. Butler, manager: Sidney, 27, 28, 29; Findlay, 30; U. Sandusky, April 1; Ashland, 2; Newcastle, Pa., 4, 5.

Lights o' London (Western): Walter Collier, Jr., manager: Washington, 24, week.

Lights o' London (Southern): Charles Atwood, manager: Lexington, Ky., 27, 28, 29; Hamilton, O., 30, April 1; Delaware, 2, 3; Lima, 4, Richmond, Ind., 5; Cincinnati, 7, week; St. Louis, 14, week.

Lottery of Love Co.: Philadelphia, 24, week.

Montgomery: Boston, 24, week; Springfield, Mass., 31; Albany, April 1, 2; Montreal, 3, 4, 5; rest week; Philadelphia, 14, week.

Mr. and Mrs. McKee Rankin: Chicago, 24, week; Cincinnati, 31, week; rest; N. Y. City, April 7, two weeks.

M. B. Curtis: Chicago, 24, week; Cincinnati, 31, week; Washington, April 7, week; Philadelphia, 14, week.

Mason Grandin: Trenton, N. J., 27.

Mestayer-Barton Co.: Cincinnati, 24, Louisville, 31, April 1, 2; Indianapolis, 3, 4, 5; St. Louis, 7, week.

Maggie Mitchell: Buffalo, 27, 28, 29; Syracuse, 31, April 1; Oswego, 2; Utica, 3; Amsterdam, 4; Schenectady, 5; Troy, 7, 8, 9.

Margaret Mather: M. Hill, manager: Williamsburg, 24, week; Stamford, Ct., 31; S. Norwalk, April 1; Bridgeport, 2; New Haven, 3; Hartford, 4; New Britain, 5; Danbury, 7; Waterbury, 8; Meriden, 9; Willimantic, 10; Norwich, 11; Fall River, Mass., 12; Newport, R. I., 14; Pawtucket, 15; Taunton, Mass., 16; Woonsocket, R. I., 17; Milford, Mass., 18; Waltham, 19; Natick, 21; Worcester, 22; Springfield, 23; Holyoke, 24; Northampton, 25; Greenville, 26.

Mrs. Langtry (Charles Moulton, manager: Terre Haute, 27; Decatur, Ill., 28; Jacksonville, 29; St. Louis, 31, week; Burlington, Ia., April 7; Des Moines, 8; Cedar Rapids, 9; Dubuque, 10; Clinton, 11; Chicago, 14, two weeks.

Mountain Pink Co.: Salt Lake, 26 to 29; Gunnison, 31; Buena Vista, April 1; Leadville, 2, 3; Pueblo, 4; Colorado Springs, 5; Denver, 7, week; Georgetown, 14, 15; Central City, 16, 17; Boulder, 18, 19; Topeka, Kas., 21, 22; Lawrence, 23; Kansas City, 24, 25, 26.

Madison Square (Comedy): H. Rockwood, manager): Cincinnati, 24, week; Louisville, April 3, 4, 5.

Madison Square (Young Mrs. Winthrop): E. M. Roberts, mgr.: N. Y. City, 24, week; Wilmington, Del., 31; Trenton, N. J., April 1; New Britain, Ct., 2; Providence, 3, 4, 5.

Madison Square (Hazel Kirke: Charles A. Hastam, manager): Minneapolis, 27, 28, 29; Dubuque, Ia., 31; Des Moines, 2; Council Bluffs, 3; Sioux City, 4; St. Joe, Mo., 5; Kansas City, 7, 8; Atchison, Kas., 9; Topeka, 10; Ft. Collins, Col., 12; Denver, 14, week.

Madison Square (Rajah: Charles MacGeachy, mgr.) N. Y. City, 24, week.

Mestayer's Tourists (A. S. Pennoyer, manager): Brenham, Tex., 27; Ft. Worth, 28; Dallas, 29; Hot Springs, 31; Little Rock, April 1, 2; Memphis, 3, 4, 5.

Mattie Vickers: Allentown, Pa., 27; Easton, 28; Wilkesbarre, 29; Huntington, 31; Lock Haven, April 1, 2; Lancaster, 3; Harrisburg, 4; Shamokin, 5; Johnstown, 10.

Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Cincinnati, 24, week; Richmond, Ind., 31; Ft. Wayne, April 1; Adrian, Mich., 2; Jackson, 3; Battle Creek, 4; Kalamazoo, 5; Chicago, 7, week.

Nobody's Claim No. 2: Chicago, 24, week.

Nat Goodwin: Philadelphia, 31, week.

Neil Burgess (Fred Burgess, manager): Philadelphia, 24, week; Trenton, N. J., 31; New Brunswick, April 1; Orange, 2; Jersey City, 3, 4, 5; Brooklyn, 7, week; New York City, 14, week; Williamsburg, 21, week.

Nellie Boyd: Butter City, Mont., 31, week.

Oliver Doud Byron: Meriden, Ct., 27; New Britain, 28; Hartford, 29; Willimantic, 31; Norwich, April 1; Pawtucket, R. I., 2; Fall River, 3; Providence, 4, 5; Newport, 7; Brockton, 10; Worcester, 11.

Only a Farmer's Daughter (J. Frank, manager): Springfield, O., 27; Troy, 28; Fostoria, 29; Fremont, 31; Ann Arbor, Mich., April 1; E. Saginaw, 2; Bay City, 3; Chatham, Ont., 4; Hamilton, 5.

Only A Woman's Heart Co.: Detroit, 7, 8, 9.

Planter's Wife Co.: Racine, Wis., 27; Milwaukee, 28, 29; Chicago, 31, week.

Phoa McAllister: Missoula, Mont., 31, April 1, 2; Portland, Ore., 7, week.

Peck's Bad Boy Co. No. 1: Huntington, Ind., 27; Peru, 28; Kokomo, 29; Frankfort, 31; Logansport, April 1; Paris, Ill., 3; Pana, 4; Alton, 5; St. Louis, 7, week; Cincinnati, 14, week.

Peck's Bad Boy Co. No. 2: N. Y. City, March 24—indefinite.

Peck's Bad Boy Co. No. 3: Council Bluffs, Ia., 27; Lincoln, 28; Omaha, 29.

Pavements of Paris Co.: Newark, N. J., 31, week.

Power of Money Co.: Toronto, 24, week; Hamilton, 31, April 1, 2, 3; Jamestown, N. J., 4, 5; Erie, Pa., 7, 8; Pottsville, 10; Brooklyn, 14, week.

Palmer-Daly Vacation Co.: Brockton, Mass., 27; Athol, 28; Gardiner, 30; Southbridge, 31; Bristol, Ct., April 1; Waterbury, 2; Naugatuck, 3.

Queen's Evidence Co. (Ed. L. Bloom, manager): Rochester, 31, week; St. Louis, April 7, week; Cincinnati, 14, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 10, week; Philadelphia, 26, week; Montreal, June 2, week.

Robson and Crane: Detroit, 27, 28, 29; Chicago, 31, two weeks; St. Louis, April 14, week.

Rhea (Arthur B. Chase, manager): Philadelphia, 24, week; Troy, N. Y., 31, April 1, 2; Pittsfield, Mass., 3; Utica, 4, 5; Auburn, 7; Elmira, 8; Scranton, Pa., 9; Wilkesbarre, 10; Williamsport, 11; Harrisburg, 12; Washington, 14, week; Brooklyn, 21, week.

Rice's Surprise Party: Detroit, 24, week; St. Louis, 31, week.

Roland Reed (Gustave A. Mortimer, manager): Des Moines, Ia., 27; Omaha, 28; Council Bluffs, Ia., 29; Lincoln, Neb., 31; St. Joe, Mo., April 1; Topeka, Kas., 2; Atchison, 3; Kansas City, 4&c., 4, 5; Keokuk, Ia., 10.

Rose Eytinge: Gainesville, Tex., 27, 28; Sherman, 29; Dallas, 31; Fort Worth, April 1, 2; Houston, 3; Corsicana, 4; Texarkana, Ark., 5; Little Rock, 7; Memphis, 8; Cairo, Ill., 9; Decatur, 10; Chicago, 14.

Rehan's 7-20-8 Co.: St. Louis, 24, week; Streator, Ill., April 4.

Romany Rye No. 1: Jersey City, 26 to 29; Williamsburg, 31, week; N. Y. City, April 7, two weeks.

Romany Rye No. 2: N. Y. City, 24, week; Baltimore, 31, week.

Ranch 10 Co.: Philadelphia, 17, two weeks.

Rentfrow's Pathfinders: Monroe, Wis., 27; Evansville, 28; Portage, 31; Fond du Lac, April 1.

Robert McWade: Johnstown, Pa., 27; Altoona, 28; Tyrone, 29.

Sara Jewett: San Francisco, March 3—indefinite.

Sol. Smith Russell: Watertown, N. Y., 27; Ottawa, Ont., 28; Kingston, 29; Hamilton, 31; Toronto, April 1, 2; London, 3; Detroit, Mich., 4, 5.

Strangers of Paris: Louisville, 24, week; Chicago, 31, two weeks; Cincinnati, April 14, week; Pittsburg, 21, week.

Salsbury's Troubadours: Albany, N. Y., 27, 28, 29; Boston, Mass., 31, week; Lynn, Mass, April 7; Haverhill, 8; Lowell, 9; Worcester, 10; Springfield, 11; Chicopee, 12; Providence, 14, 15, 16; Schenectady, N. Y., 17; Lockport, 18; St. Catherines, Ont., 19; London, 21; Port Huron, Mich., 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Haven, 3—close.

Southern Comedy Co.: Bridgeport, Ct., 27; Jersey City, 28, 29; Brooklyn, 31, week; Harlem, April 7, week.

Stetson's Co. No. 1: New York City, 17—indefinite.

Stetson's Co. No. 2: Indianapolis, 26 to 29; St. Louis, 31, week; Chicago, April 7, two weeks.

Tavernier Comedy Co.: St. Albans, Vt., 27, 28, 29; Montpelier, 31, April 1, 2; Windsor, 3, 4.

Thorne's Black Flag Co.: Lawrence, Mass., 26, 27; Salem, 28; Lynn, 29; N. Y. City, 31, week; Fall River, Mass., 7, 8; Worcester, 9; Holyoke, 10; Meriden, Ct., 11; Springfield, 12; Washington, 14, week; Philadelphia, 21, week.

T. W. Keene: (W. R. Hayden, manager: Cleveland, 24, week; Buffalo, April 1, 2; Toronto, 3, 4, 5.

Union Square Stock-Dramatic Co.: Troy, N. Y., 24, week; Cleveland, 31, week; Milwaukee, April 7, week; Chicago, 14, three weeks.

Union Square Co. (Separation): Brooklyn, April 7, week; Baltimore, 14, week; Boston, 21, four weeks.

Wyndham Comedy Co.: New Orleans, 17, two weeks; Atlanta, Ga., April 2, 3; Philadelphia, 7.

William Stafford Co. (Willis Ross, manager): Buffalo, 27, 28, 29; Jamestown, N. Y., 31; Warren, Pa., April 1; Bradford, 2; Olean, N. Y., 3; Honesdale, 4; Syracuse, 7, week.

W. J. Scanlan (W. H. Power, manager: Pittsburg, 24, week; Columbus, O., 31, April 1, 2; Springfield, 3; Muncie, Ind., 4; Crawfordsville, 5; St. Louis, 14, week.

Whittaker's Hidden Hand Co.: Fergus Falls, Dak., 28; Breckenridge, April 1; Crookston, 2; Grand Forks, 3.

OPERA AND CONCERT COMPANIES.

Abbey's Italian Opera Co.: N. Y. City, March 17, five weeks; Philadelphia, April 14.

Abbott Opera Co.: St. Joe, Mo., 26, 27; Kansas City, 28, 29; Pittsburg, 30, week; Philadelphia, April 14, week; Washington, 21, week.

Alice Oates Opera Co.: Cincinnati, 24, week; St. Louis, 31, week.

Bijou Opera Co. (Squires and Kurydrex): N. Y. City, 24, week; Baltimore, 31, week; Chicago, April 14; Philadelphia, 21.

Bennett-Moulton Comic Opera Co.: Brantford, Ont., 27, 28, 29; Buffalo, 31, week.

Boston Ideal Opera Co.: Erie, Pa., 27; Sandusky, O., 28; Ft. Wayne, Ind., 29; St. Paul, 31, April 1, 2; Minneapolis, 3 to 5; St. Paul, 10, 11, 12.

Bernard-Goodyear: New Orleans, 26 to 31.

Camilla Urso: Davenport, Ia., April 2.

Emerson Concert Co.: St. Paul, 27, 28; Eau Claire, Wis., April 1.

Emma Thursby: Reading, Pa. 27; Harrisburg, 28; Washington, 31; Richmond, Va., April 1; Petersburg, 2; Norfolk, 4, 5.

Fay Templeton: Madison, Wis., 26, 27; Chicago, 31, week; Richmond, Ind., April 7.

Grau's English Opera Co.: St. Louis, 24, week; Detroit, April 1, 2; Port Huron, 3, 4, 5; Montreal, 7, week.

Hungarian Gypsy Band: Cleveland, April 3.

Matteson's Opera Co.: San Francisco, 20, three weeks; Cincinnati, April 7, week.

McCaull's Opera Comique Co.: Philadelphia, indefinite.

McCaull's Casino Co.: Chicago, 24, two weeks.

Mitchell Hall: Jefferson, Tex., 28; Texarkana, Ark., 29; Little Rock, April 4.

Pauline Hall Opera Co.: Chicago, 24, two weeks; Philadelphia, April 7, week.

Pauline Hall, No. 2: Syracuse, 27, Albany, 28; Baltimore, 31, week.

Queen's Lace Handkerchief Co.: Chattanooga, Tenn., 27; Atlanta, Ga., 28, 29; Charleston, S. C., 31, April 1, 2; Savannah, 3, 4, 5; Augusta, 7, 8; Columbia, 9; Wilmington, N. C., 10, 11, 12.

Queen's Lace Handkerchief Co. No. 2: Harrisburg, Pa., 27; Frederick, Md., 28; Hagerstown, 29; Cumberland, 30; Altoona, Pa., April 1; Johnstown, 2; Pittsburg, 7, week; Williamsburg, 14, week.

Standard Soubrette Co.: Sedalia, Mo., 27; Kansas City, 28; Richmond, 29; Independence, 30.

Stewart Whitemore Concert Co.: Delphos, O., 26; Beloit, 29; Concordia, 31.

St. Quinten Opera Co.: Council Bluffs, Ia., 24 to 27, Sioux City, 28, 29; Lemars, 31, April 1.

Wilbur Opera Co.: Williamsburg, 24, week; Newburg, N. Y., 31; Port Jervis, April 1; Easton, Pa., 2; Bethlehem, 3; Mauch Chunk, 4; Allentown, 5; York, 7; Williamsport, 8; Lock Haven, 9.

MINSTREL COMPANIES.

Barlow-Wilson: St. Louis, 24, week; Philadelphia, April 7, week; Boston, 14, week.

Bacon's Eureka: Omaha, Neb., 27, 28; Council Bluffs, Ia., 29.

Barlo's Mammoth: Holyoke, Mass., 26; Norwich, N. Y., April 5.

Bates's New: Elkhart, Ind., 27; Three Rivers, Mich., 28; Sturgis, 29; Constantine, 31; Allegan, April 1; Grand Haven, 2; Pentwater, 3.

Duprez and Benedict's: Jefferson, O., 27; Sharon, Pa., 28; Youngstown, O., 29; Jacksonville, Ill., 31; Keokuk, Ia., April 1; Burlington, 2; Cedar Rapids, 3; Des Moines, 4; Council Bluffs, 5; Omaha, Neb., 7, 8; St. Joe, Mo., 9; Topeka, Kas., 10; Kansas City, 11, 12; St. Louis, 14, week; Cincinnati, 21, week; Baltimore, 28, week.

Emerson's: Portland, Ore., 24, week; New Tacoma, 31; Seattle, April 1, 2; Victoria, B. C., 3.

Haverly's (Clarke's): Fall River, Mass., 29; New Bedford, 31; Lawrence, April 1; Nashua, N. H., 2; Lowell, Mass., 3.

Haverly's Mastodons: Decatur, Ill., 27; Bloomington, 28; Jacksonville, 31; Keokuk, Ia., April 1; Burlington, 2; Cedar Rapids, 3; Des Moines, 4; Council Bluffs, 5; Omaha, 7.

Leavitt's Gigantean: Atchison, Kas., 27; Leavenworth, 28; Topeka, 29; Denver, 31, week.

Thatcher, Primrose and West's: Harrisburg, Pa., 29; Washington, 31, April 1, 2; Atlanta, Ga., 11, 12.

VARIETY COMPANIES.

Bayliss and Kennedy's Bright Lights: Mattoon, Ill., 29; St. Louis, 31, week; Chicago, April 7, week.

Castle's Celebrities: St. Paul, 24, week; Minneapolis, 31, week; Milwaukee, April 7 week; Chicago, 14, week.

Clark's All-Star Co.: Waltham, Mass., 24, week; Worcester, 31, week; Providence, April, 7, week.

Canary's Co.: Altoona, Pa., 28.

Davene's Allied Attractions: Wheeling, W. Va., 24, week.

Dan Sully's Co.: Detroit, 24, week.

Evans, Bryant and Hoey's Minstrels: Cincinnati, 24, week; Chicago, 17, week.

Earle's Variety Co.: Bloomington, Ill., 28; Burlington, Ia., 29.

Harry Miner's Co.: Louisville, 24, week; Chicago, 31, week.

Harry Richmond: Baltimore, 24, week; Louisville, 31, week; Detroit, April 7, week.

Harry Watson's Wrinklers Co: Logansport, Ind., 27; Peru, 28; Richmond, 29.

Ida Siddons Blondes No. 1: Indianapolis, 24, week; Evansville, Ind., April 1; Terre Haute, 2; Vincennes, 3; Springfield, O., 4; Columbus, 5; Cleveland, 7, week.

Ida Siddons' Blondes No. 2: Hollidaysburg, Pa., 27; Johnstown, 28; Latrobe, 29; Newcastle, April 2.

Kernell Co.: Newark, N. J., 24, week; Boston, 31, week; Lowell, Mass., April 10.

Kelly and Ryan's Co.: Chicago, 24, week.

Lottie Beaumont's Mastodons: St. Louis, 24, week; Chicago, 31, week; Omaha, 7, week.

M. B. Leavitt's Rentz-Santley Co.: Wilmington, N. C., 27; Richmond, Va., 28; Norfolk, 29; Philadelphia, 31, week; Pottsville, Pa., April 9.

M. B. Leavitt's All-Star Specialty Co.: Buffalo, 24, week.

Pat Rooney: Pittsburg, 24, week; Youngstown, O., 31; Akron, April 1; Piqua, 2; Richmond, Ind., 3; Greencastle, 4; Mattoon, Ind., 5; St. Louis, 7, week.

Rentz-Santley Co. (Sam T. Jack, manager): Fargo, Dak., 27, 28, 29; Moorhead, Minn., 31; Fergus Falls, April 1; Brainerd, 2; Duluth, 3; St. Cloud, 4; St. Paul, 7, week.

Sullivan's Mastodons: Philadelphia, 24, week; Wheeling, W. Va., 31, week.

Tony Pastor's Co.: Brooklyn, April 14, week.

Two Johns Co.: Harlem, N. Y., 24, week; Akron, O., April 24.

Whitney and Lang's Magnets: Newark, N. J., 24, week; Brooklyn, 31, week; N. Y. City, April 14; Philadelphia, 21, week; Buffalo, 28, week.

MISCELLANEOUS.

Alf. Burnett: Cincinnati, 31, week.

Anderson Novelty Co.: Pine Bluff, Ark., 27, 28.

Barnum's Circus: N. Y. City, 10, six weeks; Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8, 9, 10.

Blitz's Mammoth Show: Cincinnati, 31, week.

Cole's Circus: St. Louis, April 14.

Jacobs' Museum: Paterson, N. J., 24, week.

La Cardo (Magician): Pottsville, Pa., 24 to 27; Easton, April, 30, 31, 32.

Prof. Geo. Bartholomew's Equine Paradox: Lowell, Mass., 24, week; Biddeford, Me., April 7, week; Brockton, Mass., 14, week; Fall River, 21, week; New Bedford, 28, week; Woonsocket, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2.

Prof. Hart (Magician): Waverly, N. Y., April 4, 5, 7.

Royal Marionettes: Louisville, 24, week.

Sells Brothers' Circus: Cincinnati, April, 20, 21, 22.

Tony Denier's Humpty Dumpty: Bonneville, N. Y., 27; Herkimer, 28; Oswego, 29; Fulton, 30; Oneida, April 1; Auburn, 2; Seneca Falls, 3; Batavia, 4.

Thayer's Circus: Lafayette, Ind., April 1.

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TELEGRAPHIC NEWS.

Good Business All Round.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, March 26.—Good houses at all the theatres. People turned away from the park, where John T. Raymond appeared for the first time in, For Congress.

Mayor Martin occupied a box at the Boston, where The Silver King entered upon another week. Modjeska in Nadjeska at the Globe, Sweetheart and Tom Cobb at the Museum, A Trip to Africa at the Bijou, and Baker and Farron at the Howard—all to good business.

Ferguson—Kelly. No Cards.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, March 26.—William J. Ferguson and William W. Kelly are reunited. The repentant dude has resumed the role of Sir Chauncey in A Friendly Tip, opening at the French Opera House on Sunday night. J. H. Farrell, Ferguson's brother-in-law, and author of the Tip, has also rejoined the company. How the reconciliation was brought is not stated, but no doubt Kelly will unbosom himself before long. The play was received by a large house on Sunday night.

The Wyndham company is drawing large and fashionable houses in its second week at the Academy. The engagement has been a rare treat of pure comedy.

An Opera Troupe Disbands.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, March 26.—Grau's Opera company disbanded here to-day through financial embarrassment. Hotel bills and salaries had accumulated. The company had just played a very successful engagement in Louisville, and the "ghost" was said to have walked regularly during the last two or three weeks. The management was quoted as being very enthusiastic over the bettering prospects at Louisville. The company had been on the road several months, playing all over the West and South with varying success. On several occasions there was evidence of shakiness. For some time Ted D. Marks had been in advance. The greater number of the company have returned to New York.

Nobody's Claim was presented at Havlin's Sunday night to one of the largest houses of the season, and The Silver King, at Heuck's New Opera House, same evening, was enthusiastically received by a jam.

Esmeralda, at the Grand, and the Meteors, at the People's, on Monday night, attracted satisfactory business.

J. B. Dorman, of the Frohman Bros.' staff, has succeeded Ramsay Morris as manager of the Esmeralda troupe. Morris fills the vacancy caused by Charley Haslam's retirement in one of the Hazel Kirke combinations, Mr. Haslam having been delegated to assume charge of the Callender Minstrels on the European tour.

Two attachments were issued vs. the Grau Comic Opera co. on the 22d—one at the instance of Edward J. Holland, for $120.75, and the other by R. H. Nichols, in the sum of $242.55. The former was settled by the management paying the claim; but Nichols' suit will be contested.

A Female Band Mobbed.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 26.—The Harrison-Gourlay company opened at Library Hall, on Monday evening, to the full capacity of the house. Skipped by the Light of the Moon was given for the first time in this city, and "caught on" immediately.

At the Opera House, W. J. Scanlan, in Bartley Campbell's Friend and Foe, opened fairly. Scanlan's vocal compositions were excellently sung, and his acting throughout the piece was highly commendable.

The Pat Rooney combination, at the Academy, opened to a very large house

The female brass band that is at present engaged at the People's Theatre was attacked by a lot of women and boys while parading the streets Monday. Mattie Belding, the leader, was struck on the head with a large stone, but escaped serious injury. The management of the theatre refuse to prosecute.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, March 26.—Gallagher, Gilmore and Gardner's company in Devil's Auction opened to a very fair audience Monday night. The restored Theatre Comique opened to a packed house same night.

BUFFALO, March 26.—Robson and Crane's appearance at the Academy, Monday night, brought out nearly a full house. Our Bachelors was given. Sharps and Flats, Tuesday, was as well received. Stetson's company gave Princess Ida its first production here same night. The large Music Hall was comfortably filled. Leavitt's All-Star company is packing Long's. The diagram for the Royal Hand-Bell Ringers at Wehle's Tuesday showed a prospective large house for that night.

Is This the True Elixir?

If we were called upon to prescribe a restorative for the present languid condition of the stage, it would be to vitalize it with new plays [illegible] with the electric quality of genuine dramatic work. The shifts made of late years from one expedient to another—now melodrama, now high-toned emotional and spectacular [illegible]—all tend to bewilder audiences and [illegible] the theatrical feeling and demand, so that in a short period [illegible] of interest and sympathy is exhausted and the theatre has nothing to draw upon except the dregs and the noxious gases left at the bottom of the tank.

A real play, a genuine drama, not only renews its own life and has within itself a continued inheritance of profit and honor, but it also endows the theatre where it flourishes with length of days. The good play lives the life of an honest, healthy, fruit-producing tree; the false play is but a Jonah's gourd, which grows suddenly, prevents itself widely, and perishes at short notice; if it has a term beyond this it is because of some vital sap which has been surreptitiously injected in it from better growths.

The public, disgusted with the persistent production of old plays, and, under the name of new plays, rehashes of old plays, translations, adaptations and insipid chowder generally, turn their backs upon the theatre. The theatre in many cases is now in fact a cheap restaurant, where stale dishes are served, rather than a first-class hotel, provided with the delicacies of the season, fresh vegetables, fish in its first catch, and toothsome game just off the wing.

The positions we have taken are well sustained by the experience of the season just passing over, presenting on the one hand a striking example of decadence in the case of one so highly esteemed as Mr. John McCullough, who not long since, on the failure of the ineffective revamp of an old play, avowed his fixed purpose to produce no more new plays; in which resolution he is to find his account with the public as it at present stands.

The opposite result has ensued in the case of the presentation at one of our theatres of an original drama of first-class merit from the pen of the American dramatist, Bartley Campbell, which has now kept to itself full houses for more than fifty representations.

On this showing let managers take their course and make speed with a new departure.

London News and Gossip.

[FROM AN OCCASIONAL CORRESPONDENT.]

LONDON, March 5, 1884.

The great Salvini is with us once more! A decade has passed since the eminent Italian tragedian last "fretted and fumed" his hour amongst us. Time has dealt gently with the fine, noble physique of the gifted actor. His classic features show no diminution of manly beauty. His rich, sonorous voice is as musical as of yore; his stately presence and dignified bearing possess all their wonted charms. In brief: Salvini, the greatest living actor, still holds his audience spell-bound and enthralled by the magic of his art and *personnel*.

The Italian maestro has chosen the very worst time of the year to revisit our abominable climate: the period of March winds For the last week or ten days the Northeast has been rampant like a raging lion. We have had no winter; not a vestige of snow; not sufficient frost to crystallize a cobweb; and everybody began to chuckle and to rub their hands—not from cold, but from glee, and to nudge their neighbors and to say "Thank Goodness, we shall have no winter now." We have not even had our usual visitation of fogs, and so began think that there might be a chance of our getting through March without those terrible nor'easters—"but, stay," I fancy I can hear my readers say, "where are you getting to; what do we care about your beastly climate at this time o' the year?" I'm sure I beg pardon, but when you have met a diabolical influenza as I am now inflicted with, you may have a little sympathy with a fellow-mortal. Moral: Don't visit England in March if you can help it.

Well, Salvini has come here in March. If he is not up laid before his season of five weeks (four performances weekly) is concluded, don't say I'm no prophet, only in the name of figs put it down to his well organized constitution. Salvini has also come here in Lent. Only fancy—and an Italian. What must these foreigners think of our bigoted island? *N'importe* he is here, and has commenced most auspiciously what promises to be a successful if short-lived reign. On Thursday evening last, despite a wind that froze the very marrow in our bones, a splendid audience filled the vast Covent Garden Theatre to witness Othello, and most rapturously and enthusiastically did they welcome the great actor, whose Moor was voted as grand and powerful an impersonation as ever. Again on Saturday the big theatre was packed. This time even greater interest was aroused because of Signor Salvini's pamphlet on Shakespeare, which contains many interesting suggestions as to the way King Lear should be played, and everybody was on the very tiptoe of expectation to see whether the great Italian artist would carry out his ideas, this being his first impersonation of the character in England. True to his theory, Salvini presented the monarch in a superlatively grand manner; he absolutely heightened the sublimity of Shakespeare's text. As a piece of acting it was at once delightful and agonizing; satisfying to the intellect, but playing havoc with the emotional faculty. The enthusiasm of the audience knew no bounds; they applauded again and again until the very rafters rang. But all this was a purely personal compliment to the star. A worse scratch company never supported a leading actor than the motley following which has been imported from the sunny land of Italy. But, oh! how they must be punished for their temerity and wickedness in breaking in upon our Lenten sanctity! The temperature of the theatre on Saturday night more resembled the cold and pitiless blast to which the poor demented king is himself exposed on the barren heath. On Monday Salvini again appeared as Othello, and to-night (Wednesday) he repeats King Lear. On Friday he will appear for the first time in England in La Morte Civile, and on Saturday, for the first time in London, in Macbeth. At the conclusion of his five weeks' season in London he will make a tour of the provinces for another period of five weeks.

Edgar Bruce seems to have opened his handsome and comfortable new theatre, the Prince's, without any settled idea as to his future programme. Beyond the fact that he has got the very best leading lady at present in London—Miss Lingard—whom he has been paying £40 a week to for about nine months simply to walk about, as he had no place and no plays for her. The unfortunate trouble over the old Prince of Wales Theatre began just after he had signed the engagement with her. Bruce then tried the Imperial, a wretched, badly constructed, out-of-the-way house, that is doomed to ill-fortune. He then went to the Adelphi and produced that fiasco of Wilkie Collins', Love or Money. From that time until January 19 Miss Lingard had nothing to do with the exception of playing for a short season in The Glass of Fashion at the Globe Theatre, which would not have run so long as it did except for the fact that Miss Lingard was in the cast. The parts played by her and Mr. Berrbohm Tree were the making of the piece.

Everybody thought that Bruce had something very sparkling ready to produce immediately the first novelty of his new theatre has passed. The Palace of Truth, which failed to draw from the very first night of the revival, was mainly looked upon as a *piece de convenance*, just to air the house and take off the smell of the paint. But when weeks were by and no signs of "something startling" were observable, people then began to say that Bruce had nothing ready. At length a change in the bill was announced, and Albery's Forgevin was announced as being in rehearsal. But Mr. Bruce thought better of it. Messrs. Jones and Herman, joint authors of The Silver King, had been talking to him, and they persuaded him to try their adaptation of Henrik Ibsen's Swedish play, Norah, which they had "done" for Madame Modjeska when that gifted Polish actress was playing at the Court Theatre some four years ago. Why Modjeska, who had made a great hit with the original Norah in Poland, did not after all essay the part in England, history sayeth not. The piece had been lying *perdu* since that time, when the idea occurred to Jones and Herman that the part would suit Miss Lingard and fill up Bruce's gap. Bruce tumbled to the proposition, and in one week to a day after agreeing to it the piece was produced. One scene suffices for the three acts, which take place respectively on Dec. 30, 31, and Jan. 1. So it did not take long to complete the requisite scenic arrangements. The piece was produced on Monday evening last, and the general verdict is that Jones and Herman, judging by their work in The Silver King, would have been better advised if they had stuck entirely to original materials. The plot of Breaking a Butterfly is a tissue of improbabilities. Hrmphrey Goddard is suddenly raised from the position of second clerk at an insignificant little country bank to be manager of the large establishment of Churchill Habershoris. The very first thing he does the very day he is appointed is to dismiss a clerk named Dunkley, who for many years has held his situation, because he has taken a dislike to the man, who has been mixed up in some shady speculations. So Humphrey, who is a very grave, staid, strait-laced and parson-looking sort of manager, as played by Kyrle Bellew, writes Dunkley a cheque in lieu of a month's notice. Now, two years before, Flora, the girlish, kittenish, frivolous wife of Humphrey Goddard, has borrowed two hundred pounds from Dunkley in order to get her husband to the South of France, a change which the doctors have ordered as necessary to save his life. Dunkley, who was a former admirer of Flora, lends her the money on a promissory note, to which he insists upon her getting her father's endorsement. It so happened that her father was lying dangerously ill some hundreds of miles away. Flora in her girlish innocence didn't see why he should be bothered on such a trifle, so she signed her father's name to the bill and added the date; but, as it subsequently turned out, the date she put was the day after he had died. When Dunkley finds himself dismissed he proceeds with devilish malevolency to inform Humphrey of his wife's crime which Humphrey no sooner knows than, in order to save his wife, he takes upon himself, utterly heedless and unmindful of the fact that his wife has already confessed and acknowledged the forgery to be her own act to Dunkley. Of course, judged simply from its dramatic value, this act of Humphrey's is very effective and striking, and was enthusiastically received, as indeed was the whole of the play on the first night. Nevertheless, it is an untenable position and will not stand the ordeal of criticism. Even more indefensible, however, is the final denouement. As the only way of retrieving her husband from his false position Flora resolves to die—to commit suicide. She is leaving the room with that avowed intention when she runs up against another clerk in the bank, named Grittle, an old man, aged sixty-three, and who ought to have known better, who has forced open Dunkley's desk and stolen the forged note, which he has brought to the Goddards. Whereupon Flora abandons her suicidal intention and ejaculates "Free!" It is the character of this almost impossible being called Nora in the original and Flora in Jones and Herman's version which forms the pivot, so to speak, of this improbable plot. That being granted, all the rest follows as a matter of course. Jones and Herman have done their work well; the dialogue is crisp and concise and the story proceeds along very smoothly in spite of its curious setting. Amongst the many strange things Flora is guilty of is the dancing of a wild, graceful tarrantella, which she performs with the object of preventing her husband opening his letters and so learning about her crime, which, however, is verbally communicated to him five minutes later. So that the dance, a strange innovation into a domestic drama, is entirely purposeless; but what is stranger than all is that Flora, instead of from the first confiding in her husband, does everything she possibly can to keep the truth from him, while so many other persons are repositories of her secret. Taken all round the piece is splendidly acted, but to sum it up, it is not likely to enhance the fame of the authors of The Silver King.

The 100th performance of Gus Harris' pantomime at Drury Lane was celebrated last Friday night. It is the biggest success of the kind on record. Performances twice every day have been the rule up till recently. On Friday last Mr. Harris presented every lady in the stalls, dress circle and private boxes with a handsome bouquet and a silk streamer stating, in gold letters, the occasion of the gift. Each gentleman also had a buttonhole. The cost of the performances is over £29,000, making an average of £300 per performance, or £600 per day when two performances are given.

Mr. Wilson Barrett is generally considered to have acted wisely in declining Messrs. Brooks and Dickson's flattering offer. He is doing such tremendous business at his own theatre, the Princess', with Claudian, that it would be scarcely advisable for him to make any change in the bills for some time to come. Before he visits America he intends playing Hamlet, and that is now definitely announced to be the next production at the Princess'. Besides, Wilson Barrett would hardly like to be thought only a one or two part actor, so I don't think he will be likely to come amongst you until he has worked up a larger repertoire.

LONDON, March 7.—Finding I could not get my letter posted on Wednesday night in time to catch the mail from Liverpool, I resolved to hold it over until to-day, so as to be able to add a few lines about the revival of Dan'l Druce at the Court Theatre last night. Gilbert's play has taken the place of Margery's Lovers, by Brander Matthews, which proved such a decided and hopeless failure that the management felt compelled to withdraw it: after a week's run. The only noticeable features about this revival is the resumption by Hermann Vezin, who has been absent from the stage now for many months, of his original creation of Dan'l Druce, and the reappearance on the stage of Miss Fortescue as Dorothy. This young lady, before she left the Savoy in consequence of her engagement with Lord Gumboil, took the part of a fairy, for which she was paid the liberal sum of £2 10s. per week. It was surely too much to expect that merely through the process of being affianced to a mushroom Earl's son and then wantonly discarded, that she could blossom into a full-blown flower—I mean actress. Miss Fortescue has evidently been carefully drilled, but the result is only what might have been expected; where she should have been most *naïve* she was most self-conscious, and throughout the performance there was a stiffness, formality and constraint which stood in the way of success. I cannot say that I am sorry, and I certainly do not recommend the action of Messrs. Clayton and Cecil, of the Court Theatre, in pandering to public curiosity by making a show of a young lady because she is supposed to be suffering from blighted hopes and a lacerated heart.

Dull as dramatic affairs are generally, there is, however, quite a plethora of *matinees*: the curse of hard-worked critics and journalists, but the joy of the "profession." Good Lord! how actors and actresses do love and enjoy a matinee. One would think they never saw the inside of a theatre to see the way they besiege the box-office for "orders," and flock into the stalls and boxes. Amongst the morning shows this week must be chronicled the performance of Nitas First, by T. G. Warren, a laughable farcical absurdity after the style of Confusion, which was given on Tuesday at the Novelty Theatre. At the same theatre on Thursday a four-act drama in twelve scenes, entitled The Barringtons, was given. Up to the time of writing I have not heard anything of the authors; but if two bodies sewed up in sack are found floating down the Thames I shall not be surprised. However, endurance has its limits, and Messrs. ——, no, I won't mention their names—tried it sorely yesterday. CRUX.

M. S. Mems.

"Although our season has not been a great one, it has been fairly successful," said Dan Frohman yesterday, "and the average result gives us no reason to complain. The New York Theatre has done well and the road companies have done good average business."

"Will you keep many companies on the road next season?"

"Oh, yes. One company playing each piece. Other companies will be organized from time to time for short tours or special seasons."

"A Professor company is also to be sent out, is it not?" queried the reporter.

"That report is premature, and I see THE MIRROR ignored it last week. The matter is being considered."

"Are you engaging many new people?"

"No. Mansfield, I think, will not return to us, but R. B. Mantell will join us in September. He goes to Europe for his vacation. You are aware that he participates in the Dramatic Festival in support of his star, Fanny Davenport. We have engaged a society lady of Baltimore, who is very talented—Mrs. Mathilde Denison. She will be a member of the home company."

"Quite a number of your people are lent out."

"Yes; at the Bijou alone there are Richard Mansfield, Nicholas Long and Percy Sage. All actors lent out get a larger salary than we pay them, and the surplus goes into their own pockets."

"When will May Blossom be produced?"

"Although everything is ready, the business of Alpine Roses is too good to suggest its withdrawal."

"Is it true that Elbridge T. Gerry is attempting to prevent the children actors from appearing in it?"

"Yes, but I think he will be unsuccessful. Their work is very simple—child's play, really."

Resolutions of Respect.

CHICAGO, March 15, 1884.

Form of resolutions unanimously adopted by an appointed committee of Barlow, Wilson & Co.'s Minstrel Company to the memory of Fred. Bell, of the firm of Howe and Bell, of said organization.

WHEREAS, It has pleased the Ruler of all human events to remove from our midst our dearly beloved brother, Fred Bell, and knowing that He that ruleth all things doeth all things well, and humbly bowing to His divine will we present these resolutions as a slight token of respect. Therefore be it

Resolved, That in the demise of our brother we feel that the profession has lost a valued member and we a dear and worthy friend.

Resolved, That we always found him true and upright in his profession and that he has set an example that it becomes each and every one of us to follow.

Resolved, That as an artist in the profession he had adopted, we may find those who are able to fill his place but that we can find no one that will excel him in his chosen sphere or supplant him in our affections.

Resolved, That we will carry the memory of his genial ways and kind actions ever in our hearts and let them teach us to lead better lives and cling together more closely as a brotherhood.

Resolved, That we extend our most deep and heartfelt sympathy to his sorrowing parents and relatives, knowing that theirs is a grief which words cannot assuage or heal.

Resolved, That a copy of these resolutions be transmitted to the parents of the deceased and to THE NEW YORK MIRROR, New York *Clipper*, New York *Dramatic News*, New York *Dramatic Times* and Chicago *News Letter*.

WHERE FRED, OUR BROTHER, LIES.

To the cherished memory of Fred. Bell, of Barlow, Wilson & Co.'s Minstrels.

BY BARNEY FAGAN.

The heavenly portals open,
A soul is ushered in—
A soul without a blemish,
Devoid of sinful sin.
Comrades shed a tear
And let a prayer be said,
We've lost a faithful colleague—
Our own beloved Fred.

Let flowers in Summer bloom above
His sacred mound of clay;
Let songbirds sweetly trill in love,
Their law and mournful lay;
Let sunbeams fall o'er valleys fair
'Neath blue and tranquil skies,
And haunt the spot with beauty
Where Fred, our brother, lies.

'Neath willows bending low,
Let his manly form be laid,
Where murmuring brooklets dance and flow
Down mountain side, through glade,
Wrapt in endless slumber there,
His canopy, cloudless skies,
Sunshine reigns in beauty
Where Fred, our brother, lies.

Our feet, I hope, will wander where
He sleeps forever and aye;
O'er his form we'll plant with care
The first born flowers of May.
Let us hope he has found a better home
'Midst love that never dies.
Angels hover o'er the spot
Where Fred, our brother, lies.

—CRUX.

STAR THEATRE.
Broadway and 13th Street.
LESTER WALLACK, Proprietor and Manager.
Commencing Monday, March 24, fourth and last week of
JOHN McCULLOUGH
and W. M. CONNER'S powerful company.
Monday, Thursday and Saturday matinee—BRUTUS; OR, THE FALL OF TARQUIN. Tuesday—OTHELLO. Wednesday—THE GLADIATOR. Friday—VIRGINUS. Saturday—RICHARD III.

NIBLO'S GARDEN.
POOLE & GILMORE - Proprietors and Managers
POPULAR PRICES AND CROWDED HOUSES.
The Grandest Theatre in America.
FOR THIS WEEK ONLY.
ORPHEUS AND EURYDICE,
With the entire original Bijou Opera House cast, scenery and appointments. Every member of the original cast appearing at Niblo's this week.
MATINEE WEDNESDAY AND SATURDAY.
Next week—Farewell engagement of Mr. J. K. EMMET. Last appearance in New York this season.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Commodious, Luxurious, Pre-eminently Safe.
Evenings at 8. Matinee Saturday at 2.
Prices, $1.50, $1, 50c.; excellent reserved seat, 75c.
ELABORATE PRODUCTION,
under the supervision of Mr. MAX FREEMAN, of the Operatic Burlesque, in three acts, after Meilhac and Halevy, entitled
LA VIE.
LA VIE.
LA VIE.
Music by Offenbach. Libretto by Farnie.
Presented with
New and costly dresses by Dazian. Superb scenery by Merry. Novel mechanisms by Gale.
Grand Orchestra directed by Gustave Kerker.
Box-office always open.

GRAND OPERA HOUSE.
Lessee and Manager - - MR. HENRY E. ABBEY
Reserved seats (orchestra circle and balcony), 50c.
THIS WEEK.
Every Evening at 8, Wednesday and Saturday Matinees at 2 o'clock.
Madison Square Theatre company in
YOUNG MRS. WINTHROP.
NEXT WEEK:
PIQUE.

PEOPLE'S THEATRE.
Bowery, opposite Spring Street.
MR. HARRY MINER - Sole Proprietor and Manager
EDWARD E. KIDDER - - Business Manager
Reserved seats, 35c., 50c., 75c.
ROMANY RYE,
Under the management of Brooks and Dickson.
STUPENDOUS SCENIC EFFECTS.
SUPERB CAST.
The handsomest Theatre in the city.
WEDNESDAY AND SATURDAY MATINEE.

THE CASINO.
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Rudolph Aronson, - - - - - - Manager.
The grandest and most complete production of Opera Comique ever seen in this country.
Johann Strauss' sparkling Operetta,
THE MERRY WAR.
by the
McCAULL COMIC OPERA COMPANY.
Entirely new and magnificent Costumes and Scenery.
Armor made expressly for this production by Dazian.
CHORUS OF SIXTY. ORCHESTRA OF THIRTY.
FULL MILITARY BAND.
MUSIC DIRECTOR - MR. JESSE WILLIAMS
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
"America's handsomest place of amusement."
Every Evening at 8. Saturday Matinee at 2.

NEW PARK THEATRE.
Broadway and 35th Street.
JOHN A. STEVENS, Prop. | F. B. MURTHA, Manager
ELABORATE PRODUCTION.
The powerful and interesting romantic drama,
HER SACRIFICE.
Produced with every attention to detail, with new and beautiful scenery and superb cast.
MATINEES WEDNESDAY AND SATURDAY
RESERVED SEATS, 50c., 75c. AND $1.

TONY PASTOR'S THEATRE.
14th Street, between 3d and 4th Avenues.
SEATS 50c., RESERVED IN ADVANCE.
JOE KIDD; OR, THE ENGLISH ATHLETE IN NEW YORK.
First time this season in New York.
THE AMERICAN FOUR
Tony Pastor and a splendid company.
MATINEE TUESDAY AND FRIDAY.

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728 and 730 Broadway
HARRIGAN & HART - - - - - Proprietors
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This week, Edward Harrigan's new comedy,
CORDELIA'S ASPIRATIONS.
Matinees, Tuesday and Friday.

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Broadway and 30th St.
Sole Proprietor and Manager, Lester Wallack.

EVERY EVENING AT 8, SAT. MATINEE AT 2.

ANOTHER SUCCESS!

FIRST TIME IN AMERICA.
Robert Buchanan's exquisite domestic drama of
LADY CLARE.
Superb characteristic scenery and appointments and
A GREAT CAST.

Box-office open from 9 A. M. to 6 P. M.

UNION SQUARE THEATRE.

Sanger & Cottrell - - - - - Proprietors

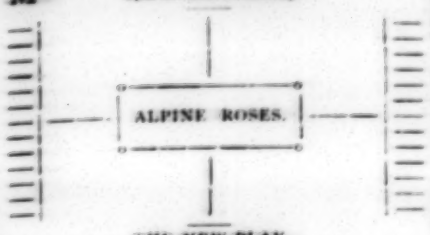
Bartley Campbell's new Comedy Drama, entitled
SEPARATION.

The cast including Messrs. Charles Coghlan, John Parselle, J. H. Stoddart, Joseph E. Whiting, Henry Chanfrau, Felix Morris, Julian Magnus and Lysander Thompson; Misses Eleanor Carey, Effie Ellsler, E. J. Phillips, Maud Harrison, Gabrielle Du Sauld, Nellie Wetherell and Elouse Willis.

Act I.—On the Hudson.
Acts II. and III.—Trouville, Normandy.
Acts IV. and V.—Hotel at Florence.

Evenings at 8:30. Saturday Matinee at 2.

MADISON SQUARE THEATRE.
24th St. and Broadway.



THE NEW PLAY.

Characters by Georgia Cayvan, Lisha Von Stamwitz, Marie Burroughs, Mrs. Whiffen, George Clarke, Thos. Whiffen, W. J. LeMoyne, Richard Mansfield.

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EXTRA ATTRACTION.

The original Rajah company and scenery from the Madison Square Theatre.

THE RAJAH.
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Popular prices.

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